MASKS, HEADS AND FACES.

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MASKS, HEADS, AND FACES

WITH

SOME CONSIDERATIONS

RESPECTING THE

RISE AND DEVELOPMENT OF ART

BY

ELLEN RUSSELL EMERSON

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TO

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PREFACE.

The progress of the development of the human intellect is marked by inventions that may be compared in the history of mankind to numerous mile-stones, showing in the perspective of years the way by which men have arrived at the present conditions of civilization. And the far-reaching significance of these inventions, the ever-lessening mile-stones of human endeavor which reach out to the very horizon of primitive life, can be only gauged retrospectively.

In the history of the rise and development of art the student retraces the steps of men, noting at last the first concepts that led to expression. To him the chipping a stone in accordance with a preconceived form shows a special power latent in the human species, and the crudest implement marks an era in the evolution of intellectual forces.

Form and shape have a paramount significance since they are expressions of an idea; the choice of these declare individuality. In pictographic writing, in ideographic decorations, totemic marks, and vase embellishments, he discovers a world of ideas. Here are expressions of beliefs, of superstitions and indestructible aspirations. The rich collections of the museums of the Old and New World are repositories of the history of thought from its earliest

formulation into expression to the time of the printing of books, — they are indeed illuminated missals of the past.

In vessels of clay, in sculptures of wood and stone are wrought the sentiments of peoples whose manners and customs have no other record. Long stretches of accumulated experiences, periods of demarcation and transition are traceable in these objects; even the rise of alphabetic writing, the first inception of conventionalized expression, are disclosed as the student scrutinizes and classifies the motley treasures.

It is a domain of toil, of unremitting painstaking whose ample compensation is a sense of the meaning and tendency of human evolution, the gradual conviction of the illimitable possibilities of mental development whose growth is the slow bourgeoning of the universal mind.

This little book, which is the fruit of several years' study, is offered the reader as a short summary of the author's labors in this vast field of research where a lifetime could be spent with rich rewards. It invites attention to the paramount importance of all collector's work, — the value of objects even the most insignificant in appearance, for each are as letters to words which make intelligible the story of elder times, creating in their decipherment a community of thought between the past and present.

ELLEN RUSSELL EMERSON.

Boston, April, 1891.

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[1] Engraved by Lewis's Engraving Company.

MASKS, HEADS, AND FACES.

MASKS, HEADS, AND FACES.

CHAPTER I.

Unlike the smooth lineaments of the primitive man, expressive of the simple experiences of barbaric life, the modern face is rich with imagination, — the curves and twinkles of humor play about the mouth, there is a depth of shadowy meditation in the eyes at whose lattice the soul looks out, seeing more than seen.

Civilization transfigures the face into a warp through which thought plies its shuttle, forming traceries, swift, subtile, and, with their repetition, unevanescent and fixed.

To represent this high-wrought palpitating fabric of accumulated growths, plastic art is inadequate, and in the present age comedy and tragedy have cast off the mask, — which early drama had used in order that special characterization should be secured, — and depends upon the living face. In it the keen edge of feeling shoots forth its rare graces without interposed artificial cover, enrapturing all the world by a glance, an uplift of the eyebrow, a twist of the mouth, or thrilling every heart with melancholy gravity.

But if modern drama seems to have discovered that what the soul sets forth in the human face is highest

representation of human life, it was not first to discover the superior part that both head and face hold in personalization. The face has been cherished in all periods as the arena of mystic influences, — the glance of the eye was magical, the tongue was an instrument of sorcery. The face and head, — these were the man; and by preserving them, identity, individuality, nay a specialized and human existence, was insured.

This sentiment is justified in a measure in the experiences of the human heart. A beloved face is cherished, each lineament is brooded over, and all expression is studied; the light of the eye is gathered up in the recesses of memory; the smile of the lip, the turn of each line is dwelt upon as an exceedingly precious sign of an especial individuality.

With what ardor preservation of pristine state is sought, and how all dispute the inroads of change and faltering emphasis of character.

All things are aware — even shreds of matter, complements to form — that decay is dangerous, and hold somewhat at the root of continuity, exigent in the universe of life. But man most of all seeks the immortal and continuous. He has sought out methods by which to preserve the living likeness in the dead.

The funeral ritual of the dead practised by the Egyptians contained, indeed, among the rites, those especially directed to the face of the deceased, its object to open the mouth and eyes. Many persons took part in the ritual. There was the official who bore the roll of papyrus in his hand from which he directed the ceremony in whispers or recitative. This official was aided by a domestic and friend. Besides these were two weepers, the one representing Isis, the other Nephthys,

— goddesses and sisters both of Osiris, lord of the dead and god of the departed sun. There were Anubis, god of burial, Hor, god of resurrection and lord of the rising sun;[1] in fact all the gods of the Osirian legend associated in the divine mysteries of restoration. In this weird drama, enacted in an apartment within the tomb, — in the Chamber of Gold, where Egypt's gods press around the object of resurrection, — the mummy is hallowed by a kind of divine apotheosis. Placed upon a mound of sand, it is addressed either in its proper form, or in a statue its precise image, as already one of the divine Osiriana: "Osiris N., thou art pure. Thou hast cleaned thy head, and thou hast purified thy bones."

Libations from sacred vases, four in number, and invocations to the four mythic gods have made the head clean. The powers of the mouth and eyes are renewed by repeated rite and recitation; each are apostrophized, and at the same moment touched by magic instruments. The presentation of a red stone to the mouth — possibly the jasper stone, called the blood of Isis[2] — adds vitality to the shrivelled lips. The natural elasticity of the jaws is next sought with farther ceremony, when a grain is offered.

[1] The sun dies, but is reborn under the form of Horus, son of Osiris and the rising sun. Paul Pierret, D'archæologie Egyptienne.

[2] That certain stones were endowed with a mystic power that may be transferred, is not an uncommon belief. In committing to memory songs and prayers the Zuni novitiate holds a small crystal between his thumb and finger, and at the end of instruction swallows it. A small black stone was used by the Sioux to symbolize the four winds, the color probably being the dominating specialty. As in the case of the black stone, so in the Indian tradition of the mythic power in that raven, — called Nēkilst-Cluss, or Darkness, — whose waving wings beat the shadows into solid earth.

"O Osiris N., we present thee the eye of Hor to take. Take it, and as it falls not, then thou receivest the grain in thy mouth." It is at this point of the sacred rite, the assistant domestic seizes an ostrich plume and caresses four times the face of the dead, or its precise image: "The eye of Hor is presented thee, Osiris N., to the end that thy visage may not be denied." A cry, "Father, Father," four times repeated concluded this rite.[1]

An Egyptian sarcophagus.

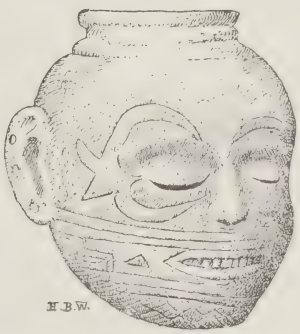
It has been remarked that the Egyptian believed that life, human life, held its seat in the head. With how much care the visage was regarded is testified in the universally portrayed lineaments upon the sarcophagus, — this receptacle for the dead being a copy in wood, or in the more enduring stone, of the swathed body and divinized face of the dead occupant.

In the rite of burial it has been stated that magic instruments were directed to the eyes and mouth, and this careful observance suggests the occasion of their emphasis in masks of more primitive peoples. The wide eyelid and open mouth, within which appear the gleaming teeth, may have been designed to express those natural powers such as were sought by the funeral rites

[1] M. Gaston Maspero, Bulletin Critique de la Religion Egyptienne; Le rituel du Sacrifice Funeraire.

of the Egyptian; for those rites were doubtless progressive forms of yet more ancient ceremonials, and were prompted by kindred beliefs.

Thus, as the Egyptian, does the Chinese carefully single out each feature of the new idol when appropriating to it the psychic force drawn from that believed to exist in another and elder image. For when the new god has received a soul from the elder, and is placed with great solemnity in its temple with the cinder of incense burned in rite of conferring the soul, then occurs a ceremony of opening the eyes, ears, nose, and mouth, to the end that the young god may become accessible to prayers. Grand and mystical is that moment when the eyes, magical feature of the human face, are opened; it is the supreme moment of all ceremonial. But not more are these organs than the others carefully marked by the sacred cinnabar, or touch of blood, — those symbols of the red current of life;[1] for each lineament is essential to the complete human face.



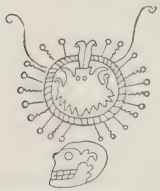
An head-vase. Arkansas burial-mound.

The adjustment of the lips to the teeth was a ceremony of mysterious import in the Egyptian burial rite, in the process of which the opening of the mouth was perfected.[2] Thus therefore the display of teeth loses its vulgarity. A noticeable characteristic of two head-

[1] See Les Fêtes Annuelles à Emoui (Amoy), J. J. M. De Groot.

[2] The mystic meaning of this part of the Egyptian rite has not been explained.

vases, exhumed lately in Arkansas, is the particularization of the teeth, the adjustment of the lips being to the intent, apparently, of giving an expression of smiling content.[1] There is a curious device about the eyes, and the lower part of the face is elaborately engraved. Lines cross the face about the mouth and beneath the small nose; while near the mouth is the figure of the delta, common sign in many lands. Beneath and upon the chin is a reticulated line, the conventional form of the "serpent-lightning." Beside these symbols is incised a stepped line that will engage further attention presently, from the fact that this line is used in ornamentation of the Moki maskette. This head-vase appears to be a representation of a death-mask, or the face of a mummy, and the incised lines are of paramount importance as an expression of affiliation with, or an appeal to, the genii of the dead. They are a supplication, perhaps, that the visage here portrayed may be preserved, and are of talismanic importance.



Mexican pictographic writing.

Turning to Mexican pictographic writing, there may be seen a device upon a skull, marking the temples and pointing the corner of the eyes, which resembles that observable on the head-vase.

This skull is an object of care to two divinities, in the original, who hold the head of a serpent (here represented) surrounded by radiations that rise from an inwoven circle.[2] It has been stated by the Northern

[1] Burial vase exhumed at Peccan Point, Arkansas. Copied by kind permission of W. H. Holmes. See Pottery of Ancient Pueblos. Bureau of Ethnology, 1883–84. J. W. Powell, Director.

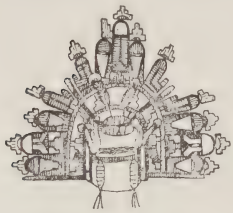
[2] Codex Tgervanus. British Museum.

Indians that the power of giving life is indicated in shamanistic rites by depicting lines radiating from back and head of the serpent. The medicine man also restores the sick by drawing zigzag lines east and west, and straight lines north and south from the body of the patient extended upon the earth, — suggestions both of the efforts in burial rite; the first seeks preservation, the second resurrection of life. This is an intention consonant with primitive belief and which is expressed by innumerable devices, — a mere line becoming a vehicle for the expression of the profoundest aspiration of humanity. Thus this scene by Mexican ideographist, depicting over the human head solar activities by radiations from an inwoven circle, portrays an inalienable hope constant to the souls of men as the upward movement of plants, and whose relations to the device on the head-vase are emphasized in its serpent-head, reminding the reader of the reticulated figure, the sign of "serpent-lightning," that is seen on the chin of the portrait.

Burial vase. Arkansas.

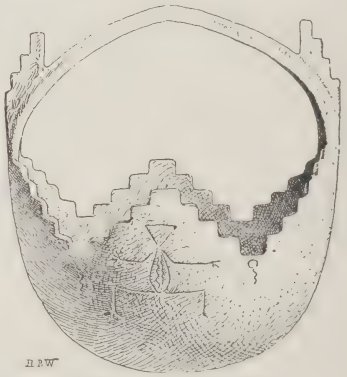
The stepped line, to which attention has been directed, is not uncommon in ornamentation of pottery; it occurs upon an ancient Tusayan vase, the meander of which clearly describes this figure, and bears that universal association with the serpent frequently found in decorative work. The simple figure is happily displayed upon a gracefully-shaped burial-

vase obtained from a mound in Arkansas,[1] and which is plainly the figure displayed so profusely upon the Moki maskette here represented; and it is yet farther repeated in a "prayer-meal bowl"[2] of which the form and ornamentation are significant.



Moki maskette.

"Is not the bowl the emblem of the earth, our Mother? For from her we draw both food and drink, as a babe draws nourishment from the breast of its mother; and round as is the rim of the bowl, so is the horizon, terraced with mountains whence rise the clouds," explains the Zuni priest. On either side of the handle of this bowl, sacred in Zuni ritual, are two terraces which are representations of the "Ancient sacred place of the Spaces;" the handle being the line of



A Zuni prayer-meal bowl.

[1] See Collections of the United States National Museum. Also Pottery of Ancient Pueblos. W. H. Holmes.

[2] Prayer-meal Bowl. Figured and explained by Mr. Frank Cushing, Fourth Annual Report Ethnological Bureau.

The figures painted on the bowl, — frog, tadpole, and dragon-fly, — are interpreted as follows: As the tadpole frequents the pool at spring-time, it is adopted as the symbol of spring rains; the dragon-fly hovers over the pools in summer, hence typifies the rains of summer; and the frog maturing later symbolizes the rains of the later seasons, — for all these pools are due to rain-fall. (Copied by kind permission of Mr. Cushing.)

the sky, and sometimes used for the purpose of representing the rainbow. Thus this bowl becomes in its assemblage of devices a representation of the visible universe, and such primitively may have been the origin of the Egyptian figure of a vase, used as an hieroglyphic expressive of space, of extension, — that is, the universe.

The figure of the rainbow may be seen in similar associations with the stepped lines upon an ancient Zuni vase,[1] fringed with red points and tasselled at the ends. There the steps are lined with alternate white and black, representing the descent of lightning to the earth. The earliest figure suggesting the method of applying the stepped line was probably the step consequent of osier weaving; but its application in ideographic decoration arose from superstitious notions, especially respecting the zigzag lightning that may be seen to break in twain the shadow-wrapped mountain, and which is represented in this crude vase-painting by the Indian potter.[2]

The lifted line of the mountain itself was a ladder to the abode of the deity, "region of the sky gods." The serrated line, seeming available steps on precipice and ragged cliff to a climbing inhabitant of these sky-regions, should by nature of those precincts, hallowed by thunder god, or rising or setting sun, afford a graphic symbol of the "Sacred Spaces." So should it be found (as in the illustration) in artistic simulations on the sacred vase buried in the mound and consecrated to the dead, or represented upon the prayer-meal bowl used in

[1] Ancient pottery. Peabody Museum, Cambridge, Mass.

[2] See the stepped line, made by interweaving, suggestively emphasized in red, white, and blue colors on the basket borne by the Egyptian goddess Nephthys. (See note on a following page.)

ritual. In these all-important associations the figure invokes respectful consideration, while the interest is still more kindled when it appears that the pottery, so decorated by the supple hand of the Zuni woman, was believed to be endowed with vitality, bearing through its in-dwelling genius the title of "Made Being," for whose exit and incoming was heedfully left open the encircling lines.

Mountain or sky are symbolized by the stepped line, placed upon the head as maskette, on vase as inscription, or in petroglyph; and cloud and sky are figured by it, as in the accompanying representation,[1] where are suggested, through stepped lines, mountain heights among which gather the swarming clouds of evening, or where the tempest rises obedient to the thunder god, — the curved line being a conventional sign of clouds.

The artistic expression of the American Indian is shown in the highly imaginative design upon the Shield of the Bow, so called. Here is represented the terraced mountain where is the "ancient sacred place of the Spaces;" and above is pictured the anthropomorphic rainbow which has the party-colored face, or mask, of the solar god on whose head is the emblematic stepped figure. Under the shadow of the wings of the divinity stand the sacred bears, the

The Zuni Shield of the Bow.

[1] Pictographs of the North American Indians, Garrick Mallery. Report Bureau Ethnology, 1882–83. (Petroglyph of Moki, — Interpretation obtained by Mr. G. K. Gilbert. See pp. 3, 29, and 238.)

line extending from mouth to heart disclosing some magical domination. Here also may be seen the reticulated lines of the head-vase denoting the celestial serpent.

In this small area what figurement of all divinities! The two orbs, the solar and lunar, are not forgotten, and the ornithmorphic feathers fall at back of the divinity. Impersonation of mystic powers encompassed in one small shield; how prophetic of the inventive powers of human thought! Strange fantasies of the brain but with an artistic aptitude most common, shared among birds, insects, and men. Selected types of the kingdom unseen, of forces dimly apprehended, they are grouped in just conformity with balance and breadth, with guarded adjustment of line, illustrating the inherent sovereignty of a sense of proportion determining expression. Not alone animate life, but the insentient rock aspires to beauty of form and flowers in crystals. It is in obedience to this pervading law of proportion that the ideas of men labor for orderly sequence and harmonious arrangement; so they become pictures with adjusted light and shade. all true values trimmed to pure excellence of expression.

The rainbow god upon the Shield of the Bow, here represented arching the sacred spaces, appears in the famous dry sand-painting of the Navajo Indians,[1]

[1] The Mountain Chant: a Navajo Ceremony, by Dr. Washington Matthews, U. S. A. Fifth Annual Report Ethnological Bureau.

"These pictures are drawn," remarks Dr. Matthews, "according to an exact system. The shaman is frequently seen correcting the workmen and making them erase and revise their work. In certain well-defined instances the artist is allowed to indulge his individual fancy. This is the case with the gaudy embroidered pouches which the gods carry at the waist. Within reasonable bounds the artist may give his god just

guarding, by a circling coil, the deities of the four cardinal points, where it is depicted as a goddess whose

as handsome a pouch as he wishes. Some parts of the figures, on the other hand, are measured by palms and spans, and not a line of the sacred design can be erased. Straight and parallel lines are drawn by aid of a tightened cord. The mode of applying the colored powder is peculiar. The artist has his bark trays laid on the sand where they are convenient of access. He takes a small quantity of the sand in his closed palm and allows it to pass out between his thumb and finger, while the former is moved across the latter. When he makes a mistake he does not brush away the pigment; he obliterates it by pouring sand on it, and then draws the corrected design on the new surface. The forms of the gods do not appear as I have represented them, in the first coat of color. The naked figures of these mythical beings are first completely and accurately drawn, and then the clothing is put on. Even in the pictures of the 'Long-bodies' (Plate XVII, referred to in the text above), which are drawn nine feet in length, the naked body is first made in its appropriate color, — white for the east, blue for the south, yellow for the west, and black for the north, — and then the four red skirts are painted on from thigh to axilla, as shown in the picture. The drawings are, as a rule, begun as much toward the centre as the nature of the picture will permit, due regard being paid to the order of precedence of the points of the compass, — the figure in the east being begun first, that in the south next, that in the west third, and that in the north fourth. The periphery is finished last of all (represented in the myth as the 'house of water'). The reason for thus working from within outward is that the men employed on the picture disturb the smooth surface of the sand with their feet. If they proceed in the order described, they can smooth the sand as they advance and need not cross the finished portions of the picture.

"These pictures, the medicine men aver, are transmitted from teacher to pupil in each order, and for each ceremony unaltered from year to year and from generation to generation. That such is strictly the case I cannot believe. There are no standard pictures on hand anywhere; no permanent design for reference is in existence; and there is, so far as I can learn, no final authority in the tribe to settle any disputes that may arise. Few of these great ceremonies can be performed in the summer months; most of the figures are therefore carried over from winter to winter in the memories of fallible men. But this much I do

lineaments are represented by the eyes and mouth only, having the square head attributable to Navajo feminine divinities, bordered by red and white lines and ornamented by a white plume turned with the course of the sun.

This shape is adhered to in the ceremonial dances; and those actors who characterize the rainbow divinity wear square, stiff masks, while those who act the part of the male deities completely swathe the head with a soft skin forming a round ball or sphere.[1] The rainbow arch in this sand-painting is figured by the elongated neck of the goddess formed by bands of red, white, and blue. The short body is clothed in conventional dress of unplaited skirt, and the ceremonial pouch hangs at the side.

This figure and those of the deities[2] of the cardinal points are claimed to have been seen by a Navajo prophet, Dsilyi' Nayáni, when a fugitive, fleeing from captivity among the Utes, — enemies of his people. The story of this escape and adventure glitters with all the whimsical and poetic imagery for which the barbaric mind is capacitated. A weird and glowing Elysium is placed among the mountains, in the cere-

credit, that any innovations that may creep into their work is unintentional, and if any changes occur they are wrought very slowly. The shamans and their faithful followers believe, or profess to believe, that the direct vengeance of the gods would visit them if these rites were varied in the least in picture, prayer, song, or ceremonial. The mere fact that there are different schools among the medicine men may be regarded as an evidence that changes have occurred."

[1] Dr. Washington Matthews.

[2] Ibid. These deities are represented with a red dress of several skirts of equal length (see pl. xc.), not unlike the skirt of the women of Rut-en-nu; sculptured representations at Thebes. See Wilkinson, Manners and Customs of the Ancient Egyptians, p. 279.

monial of which he who is the legendary hero is called Dsilyíje Quçàl, — Chant, — "toward [a place]-within-the mountains."

Representations also, in one of the ceremonials, are made of the sacred heights by a sand-mound, as in the solemn rites of the Egyptian in the Chamber of Gold is erected a sand-mound on which stands the mummy.

Dsilyi' Nayáni becomes in the myth a magical being, associate of a wide pantheon of gods and goddesses who people the mountain fastnesses and direct the steps of the hero.

There are butterflies, rainbows, and bears, and "rafts of sunbeams" [1] which are fleet steeds to sudden vanishings. Magical breath cleaves the rocks for place of refuge; magical breath solidifies the rainbow into a bridge; and the streaming lightning hardens as does the rainbow for his flying foot.

Dsilyi' Nayáni possessed at the outset a mask; it was the dried head of a deer, the neck of which had been stretched by a wooden hoop, and the horns, ears, and all other parts carefully retained. With this on his head and two sticks for forefeet he walked among the herds unrecognized, and easily brought down his game; mimicry alone was necessary to success. To this mask-head the prophet prayed in captivity.

[1] The same figures are repeated in paintings as something on which the gods seem to stand. They are the ca-bit-lol, or rafts of sunbeams, the favorite vessels on which the divine ones navigate the upper deep. In the Navajo myths when a god has a particularly long and speedy journey to take, he takes two sunbeams, and placing them side by side, is borne off in a twinkling whither he wills. — Dr. Washington Matthews.

"Whenever I have appealed to you, you have helped me, my pet.
Once you were alive, my pet,
Take care that I do not die, my pet.
Watch over me."

In similar fashion the Greek hero appeals to his divine weapon: —

"O bow most dear to me
Torn from these hands of mine."[1]

This appeal alone conveys the occult relations of the Navajo mask to its owner, and there is no reference further to its virtues as the adventurer moved onward through the mountain realms, encompassed by a shifting mirage of supernatural scenes in which rats, owls, and mountain sheep act a conspicuous part. Conjecture, however, suggests the careful assumption of the disguise before entrance upon this remarkable pilgrimage; nor can we imagine that the hero allowed its removal when accosted by magicians who conduct him from rainbow houses to houses of dew, or direct him along the shouldered spaces of sky-cleaving rocks. Only with some special talisman could the reverent foot of the Indian enter precincts believed to be the place of the gods. The mountains, more than all other nature, by their secret heights, their unexplored depths, veiled by gathered cloud, or bare in the light of the cloudless moon, — varied show of shadow and sharp gleam of advancing cliff, something of the evanescence of the sea and also a proud unreceding permanence, — have touched the earlier as the later world with awe.

The Oriental locates his supreme god in the upward reaches of the earth; but he girdles those heights with impenetrable mysteries, not as the Navajo with man-

[1] See Philoctetes, Sophocles.

sions of dew and rainbows, — sylvan brightness was unknown of the trackless heights of the Himalaya, the Alps, and Apennines. It is perhaps the Japanese alone who conceives of the holy mountain as his beloved Fuji-yama,[1] flower-surrounded and shrine-capped. Something of the affright of the unknown realm of the kingdom of the souls appears to hold ancient association with this lifted realm, especially in Egypt and Greece, whose priests and poets paint them with the measured song belonging to the tomb or the temple, for both which purposes the mountain subserved. In many lands some mountain in the west is the last resting-place of the departing sunlight, hiding with beetling front the receding form of the lord of day. To the sun-worshipper, the mountain looms an uplifted mound, Nature's pyramidal tomb of the departed chief, — a fearful monument of a dead god.

The Egyptian "Book of the Dead" represents an eminence whereon stands the solar bark, and above is the stepped figure which forms an ascent of four steps.[2]

Reference in Egyptian rite is given to the altar, *tat*, emblem of Ptah, who is sometimes represented upon a base with steps,[3] and who symbolizes the inert form of Osiris, god of the sun and lord of the dead. Shou, personating the light of the solar disk, uplifts the waters on the stairway, which is in *Khmou-*

[1] Since making this exception I have learned that the Japanese practised sand-painting as also the Navajo Indians, which carries forward the comparison of the text.

[2] Book of the Dead, Papyrus Royal. Louvre, Paris.

[3] D'archeologie Egyptienne, Paul Pierret.

nou. Also it may be read that a flight of steps are scaled by the souls departing with day at the mountain of the Occident.[1]

Through the "gorge de Fente,"[2] in the track of the setting sun, the climbing souls enter the region of Amenti, the Country of Truth of the Word. This stairway was consecrated sometimes to Hathor,[3] and sometimes identified with Hathor herself, qualified thus as the daughter of Amenti, gift of the god Thoth (lord of Truth). It appertained equally to Sibou, to Hor, to Set, and to Ra, — Sibou, god of the earth; Horus, child of Isis and Osiris; Set, god of darkness and destroyer of Osiris; Ra, organizer of the world, — and to whom, indeed, invocations were made as those gods who bear the stairway, the divine ones who extend their hands to aid the climbing souls.

This curious assemblage around the ascent of the sacred mountain, — in appearance composed of light and shadow, but who were, in Egyptian belief, divinity and organizer of the world, destroyer and maker, — forms a group of peculiar interest. Associated with them were Thoth, the god of Truth, and Hathor, daughter of Amenti, — Country of Truth of the Word. It is thus at length, in a civilization of many centuries growth,

[1] Revue de l'Histoire des Religions. — Le Livre des Morts, M. Gaston Maspero, p. 6.

[2] Such it may be was the sacred crevice behind a mountain rock in the Zuni's abode of the dead, and such the cavern recess of the Phocian rock of Hellas.

[3] See Hathor de Byblos. Notes sur quelques Points de Grammaire et d'Histoire dans le Recuil, t. xi. p. 120.

Also representations of Baolith-gebal, — fragment of bas-relief, Louvre, claimed to have the features of Hathor. Phenician Monuments. Mission, M. Renan, p. 179.

the natural pageant assumes a moral meaning; the stairway of departing souls, no longer the stepped heights of the Navajo's careering visions of magical genii, is representative of Truth. By Truth the departing souls ascend to Osiris; Truth is the ultimatum of Egyptian religious devotion. He worships the verities.[1] The stairs of the divinities, god and daughter of Truth, are peopled with climbing souls whose ascent is guarded by the sacred ones. The souls move with the level rays of the descending sun, and long-tarrying divinities reach forth their glowing arms to the pallid host toiling up the mountain steeps in the glimmer of the waiting moon. Step by step the serried phalanx moves onward into the unknown "Spaces," and at length in the shadowy horizon naught lingers except perchance the flitting moon, — the white-browed Isis, and her companion star the goddess Nephthys. Osiris has departed with his suite of divinized souls to the "region of the sky gods."

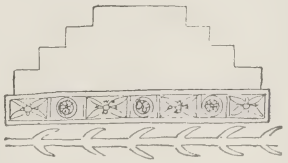
In the tomb within that Chamber of Gold was erected a little mound of sand upon which stood the soul's image. It is from the heights the souls of men take flight, — physical heights, — but something more withal. The constant juncture of truth with light in archaic expression is somewhat more absolute than a mere comparison. The interdependence of moral and material elements expressed in Egyptian religion suggests some outward thrust of ideas which, rooted in departed beliefs, turn leaf and branch to a kindling revelation, cropping out on the blossoming side of intellectual growth.

[1] This is constantly observable in the "Book of the Dead." The "Lake of the two Verities" is located in the route of the dead. In the scene of the judgment of the dead there are forty-two personages, called "Masters of Verity," etc.

The Egyptian priest seems to have confided through these symbolizations a secure and stable proposition.[1] He intends by device of rays of light, sun, or star, by planet and river of the shining Milky Way, to shadow forth the image of "Being" as actually and immortally existing. These were intellectualities bodied forth in a material universe, — matter and spirit inwoven in an indissolvable union by their enduring correspondence, and when immingling these two, the moral truth with the physical sun, he is by no means assuming a poetic form of expression.

So thus in the phalanx of rays moving forward into the space beyond, the rapt Egyptian devotee recognized living entities, spirits of men, in forms of divinized matter burned of decay, who were there united to the sun, and the spirit of the sun, life's common source.

A conspicuous ornament upon the monument of Byblos[2] is an altar with steps, and at the base of one of these funerary altars is represented a frieze of flowers, the many-petalled rose alternating with a four-petalled flower. Beneath this frieze is sculptured a branch of olive, determining the dedication, as the olive was sacred to Baāl. It has been suggested that Baāl, god of Babylon, Tyre, and Sidon, — the elder Phenician god, — and the Scandinavian god Baldur, are identical, and it is worthy of remark that the four-petalled flower upon this altar is also an emblem of the Scandinavian god. The altar simulates



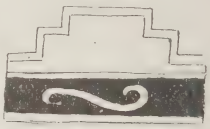
Sculpture on a monument. Byblos.

[1] See Egyptian Amoun-ra. "Living in Truth," etc.

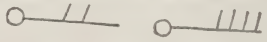
[2] Louvre, Paris. Phenician Monuments. Mission, M. Renan.

the stepped figure seen on the Zuni Shield of the Bow, and yet further comparison may be made in the Orient in the Khmer, sacred coffer of Cambodia.[1]

And the altar formed of the stepped figure[2] obtains in Mexican vignette, where, with a black base on which is painted the sacred serpent, there are represented, in the original, flowing streams of the life current of a victim, — a human sacrifice[2] to the gods; and from the hand of a priest standing near drop circlets, probable representations of seed-life.



A Mexican shrine[3] is represented with steps where mystic footprints rise and pass from beneath an empty canopy; stepped figures, like the Chaldean seat of kings, ornament the summit; serpent fangs protrude from the front; a single fringed line ornaments the base. This fringed line has a remarkable history, — it is like thistle-down sown across the centuries, its seed springing up in every epoch. Part of the earliest ideograph in archaic Phenician, in Punic, primitive Armaen, and in Assyrian writings, it appears to bear some important relations to the earliest thoughts of man. It may be traced upon Carthaginian medals and also in Sarapeum inscriptions, where the character is given with



Egyptian hieroglyphics.

[1] Voyage, Cambodge d'Architecture, Khmer, M. Delaporte.

[2] See Sacrifice of the daughter of Hecuba, Euripides.

[3] Selden Codex.

a solar circle which is like an Egyptian hieroglyphic,[1] that in its turn recalls the Icelandish "stung-letter." It has many *variants* in Cypriote with the syllabic power of *pi vi*, etc.

This association with a circle marks an affinity to those Mexican hierograms[2] in which the fringed line is enclosed by a circle, — single in the first instance, in the second quadrupled, and arranged in the legendary four "spaces" of the cardinal points. The line is here a pure ideograph intended for the figure of a foot, — the foot of the mythic bee, perhaps, shown in full in the pages wherein are seen the hieroglyphic; for this would be in harmony with the rise of pictographic writing, some significant trait of the beast, important totem of race or tribe, adopted in place of full portrait.

One of these figures[3] discloses an association with vegetation where these foot-prints curve at the base of a cereal ear. Further illustration[4] is here given which in a more complex manner suggests association with the four gods of the winds through the duplicated circles, and also some mystic personation through the figure of the eye of Tlaloc in the centre of the black sphere. Tlaloc is the god of rain. To him the Mexican looked for the wind-driven clouds whose humid showers fertilized the growing grain. Black is the

[1] Papyrus Thebes, Dr. Young. 1 Lib. Royal. Also on a sculptured tomb. British Museum.

[2] Bologna Codex, Kingsborough.

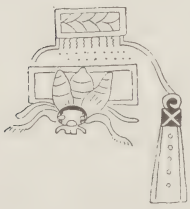
[3] Codex Troano. Mexican M. S.

[4] Codex Telleriano. Bibliothèque Nationale. Paris.

color of the fallow earth in which is "unappropriated life" in Omaha symbolism. Thus, then, on the stepped altar with base of black is made a sacrifice to the divinity Tlaloc, who drops the living seed; and in the black rim again the circlets appear upon the fallow earth under the fostering care of the wind gods and Tlaloc, the god of rain. And the mystic foot-prints, if of the bee, what relation bear they in the graphic description?

The Finns have a happy saying among them that the goddess Servitur drops honey from the clouds. It is her daughter who has the honey mouth and bears a honey flute.

And Mexican pictography[1] presents the honey bee with spreading wing beneath the clouded space, upon a rectangle (sign of fire), its fringe-like feet broadly emphasized. It is honey perhaps that is shown dropping from above, while a double line directs the attention to a coil supported upon a rectangle painted black, with the transverse lines of the cross of the winds traced in white,—the device used by the Omaha Indians to symbolize the unappropriated life. The circlets, seed-like, fall downward in a line within the altar-like column.



In Mexican painting or ornamentation,[2] a background in black is not uncommon, and it is possible that its

[1] Codex Troano.

[2] Mexican Device: —

Das Totenfeld von Ancon in Peru ein beitrag zur Kenntniss der Kultur und Industrie des Inca Reiches nach den Ergebnissen eigener ausgrabungent von W. Reis und A. Stübel mit unterstütrung der general verwaltung der Königlichen Muse zu Berlin. Dritten Band unter mitwirkung von L. Witmack, R. Virchow, A. Nehring. Berlin.

occurrence is in allusion to flower and fruitage, that color not appearing as with us as a symbol of decay and death.

Vignettes representing the bee are of frequent occurrence in the Codex Troano where all illustration appears to suggest a story of divine seed-planting and harvest, and in which the bee, like the Babylonian "Fly god," Baāl, personifies the sun, and highest manifestation of fructifying force.

The head[1] of the bee becomes from this apotheosis an

[1] Figure (1) of the illustration, Mexican hieroglyph. Codex Troano. (2) Inscription of Jezabis. (3, 4) Hittite rock sculpture (British Museum).

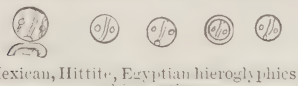
The royal sign in cuneiform, as in the Egyptian, is that of the bee. The figure of mandible-like lines which are enclosed in a parallelogram upon a fringed line with an irregular-rayed star (in configuration like the same star figure in Mexican) writes in cuneiform Bel, or Baāl: and the figure of the hieratic character representing the bee shows only the mandibles and body as here given. See, Les Écritures Cuneiforms exposé des Travaux qui ont préparé la Lecture et l'Interpretation des Inscriptions de la Perse et de l'Assyrie, par M. Joachim Menant. Paris, 1880. Also Manuel de la Langue. Ibid. Expedition Scientifique en Mesopotamia executée par Order du Gouvernment, par Jules Oppert, 1863.

Also, Essai sur la Propagation de l'Alphabet Phénicien dans l'Ancien Monde, par François Lenormant, Paris, 1873. Cuneiform Anarien, — in which occurs a combined character, — a vase of honey and the mandibles of the bee, p. 17.

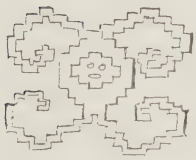
Also in the same Essay the Phénicien Archaique, Inscriptions of Ibsambul (type of transition of the Phenician writing); Punic writing, Carthaginian inscription on medals; archaic Hebrew. Each of

which are given here, that a comparison may be made to what I have termed the bee-foot character in Mexican pictograph. In these primitive characters the base of the lines is not thickened (occasion of the term "nail-head" applied to the later form).

often-repeated hieroglyphic. It is a figure conspicuous in Hittite sculpture, it also was stamped upon the sacred bread of the Egyptians, and pictured in deep-yellow chrome. Mexican sculpture[1] retaining the mythic meaning with these associations adorns the walls of its temples with a grotesque, wherein the stepped line is adapted to the form of wings and on which are delineated the sacred square representing the fallow earth, and the circlet of sun or seed-life. Plumes imitating both mandibles and claws adorn the round head; the body closed in by two appendages is of ornithmorphic character.



Mexican, Hittite, Egyptian hieroglyphics used in writing.



The second illustration presented is another application of the sacred head, and like many representations of the planets, as those of the bee-head in hieroglyphic writing, has only the lineaments of mouth and eyes. About it are curved the bee-claw, and all is made with the line of the stepped altar, previously shown, sculptured on the mask of the Zuni. It is indeed an architectural mask, while its arrangement of line suggests an original in basket-work, or early fictile fabrics.

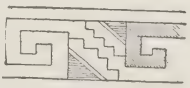
It is worthy of especial note to come thus upon the

See also, Étude sur les Inscriptions de Pigadasi, par M. Senart. And Histoire Ancienne des Peubles de l'Orient, par M. Gaston Maspero. Ouvrage contenant trois Cartes et quelques Spécimens des Écritures Hieroglyphiques et Cuneiforms, Paris, 1886.

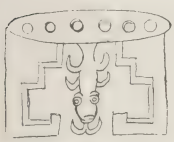
[1] Reis and Stübel, see note 10, page 20.

grotesque in architecture in the midst of these deductions and analogies. Noting the elfish corbels of Norman architecture thrust into the very heart of Christian symbolism, we might trace their sacred beginning in some elder time when those figures were manifest forms of beloved divinities, with all the gentle and flowery affiliations to a beneficent power that is characteristic of the Mexican honey bee.

The adjustment of this sacred emblem of the steps to architectural ornament, as in the three figures[1] here presented, argues the advanced culture of the sculptor.



Much ingenuity is testified in these figures and also in the arrangement of the device for a mat[2] for the divinities, which supports in the original the mother goddess, Xochiqueçal, the Mexican Valkyrior, whose emblem is the solar eagle, and in whose right hand, in the original, is borne a blue web, its blue tissue emblematic of the air, the sky's blue vault. The warrior slain on the day sacred to this goddess ascends at once to the gods.



[1] Monuments of New Spain in Three Parts, from the original drawing executed by the order of the King of Spain. The second picture, a fragment of sculpture. Estampes Cabana Mt. Chucara. Museum Trocadero, Paris, France. The third, a meander design painted in rich colors, characteristics of the regions of Cholula and of the South. See Evidences of the Antiquity of Man on the Site of the City of Mexico, W. H. Holmes, Trans. Anthrop. Soc., vol. iii. p. 61.

[2] Codex Remensis.

The mask of Xochiqueçal,[1] presents the amiable qualities of the goddess and her relations to vegetation, by the four-petalled flower on the head-dress.

Isis of Egypt bearing upon her head a throne, itself the stepped figure, kneels deploring the death of Osiris: "I lament over thee, my brother!" So in the valleys the heart wearies for the departed sun.[2]

Isis.

In Egyptian hieroglyphic writing the figure has the value of *ar*. Applying the definition given to its variant, represented by a feather and "chicken," or the symbolic eye, *to be* and *to make*, it becomes a noteworthy object by its apparent relations to a Mexican hieroglyphic sign. In these writings the stepped altar is associated with the pointed disk and the rain god; it is painted blue, the color in Omaha and Zuni that is representative of the west. A goddess bearing a stalk of maize is figured in the scene, adding a felicitous suggestion to the meaning of the group.

The portal of the sun at Tihuanaco represents the solar deity standing upon an eminence of four steps, the platform formed by a straight line ending at either

[1] See Mexico à Travès de los Siglos, M. Désiré Charnay (from Teotihuacan).

[2] Figure in British Museum. Quotation from Champolion, Gr. Egyptienne, p. 454.

It is a curious fact that the painted figure of Nephthys, sister of the goddess Isis, bears upon the head a basket whose inweavings are clearly marked by red, blue, and white, delineating the stepped figure, much improved but after the fashion of Zuni vase decoration (Peabody Museum, Cambridge, Mass.).

hand with a dragon mask-head, which is lifted and turned toward the divinity.

The steps are also ingeniously combined with the solar eye,[1] a young chicken rising from its shell, and a figure of the sacred rectangle as here given.

In such wise the reader is told that the sun is origin of physical life, source of "Made Being," and so perhaps is traced the rationale of an application of the stepped figure to the Egyptian verb *to be*, or *to make*,[2] which may be further educed from the fact that the Eye of Hor is used synonymously in burial rite with a grain, as related above.

The altar consecrated by the Chinese is constructed with three circular terraces in marble, the upper terrace paved with eighty-one stones disposed in circles. The central stone, large and round, is designed as a kneeling stool for the Emperor. The number of the stones in construction is strictly regarded, and always the multiple of three and nine.

The spectator, standing on this terrace, sees at the north the chapel where the sacred tablets are preserved, behind which is a semi-circular wall, and farther still the edifices of the altar and temple of the north. This edifice is covered by three roofs in blue tiles. The devotee climbs to the altar by four flights of stairs. Behind the spectator is the altar of the holocaust (a

[1] M. S. Mexicaine 9. Bibliothèque Nationale, Paris. Codex Telleriano.

[2] Illustration, in Egyptian hieroglyphics; the young bird or "chicken" and a feather, figure of development from birth to maturity.

kind of kiln for burning the young animal offered). At the southeast are two lanterns upon columns, whose rays cast an obscure light in the night of the winter solstice, when the Emperor at the head of a kneeling crowd passes successively upon each terrace from the altar to the paved circles, and accomplishes the prostrations ordained for a rite the most solemn that is ever performed in the ceremonials of the Chinese.

From the stepped line upon the head-vase, — mask of the dead, — and the stepped figures of the Moki maskette, upon the Zuni's sacred Shield of the Bow, to the Oriental devices, there is an uninterrupted line of similitude in figure and sacred application.

The stepped terraces of Mexican temples were calculated to nice arrangement of alternation, so that the procession of priests and devotees might wind around and up the elevation in spiral curves, so rising by slow degrees to the summit whereon were altar fires. Thus sharply defined, and in orderly succession, were constructed the Chaldean terraces to what purposes has been unknown. The obelisk of Nimrod with its steps carefully trimmed in the black basalt,[1] and the repeated epistyle in Persian architecture, as also the coffered ceilings in the peristeros of the Grecian temple, are each in various following of some specific motif wherein the step is dominant line. In various countries, by the up-piled earth, the surmounting stone, the incised frieze, or on the sacred shield and burial vase, there appears a common expression of some lost tradition, some forgotten thought. Is it the looking to the "Strength of the Hills," in Hebraic phrase, or the seeking the sky gods

[1] See Monument in British Museum. Black obelisk of Shalmeneser II. 842. B. C.

in the "Sacred Spaces," as explained by the Zuni priest, or yet is it the Egyptian's cry in the Chamber of Gold: "Father, Father, Father, Father!" An appeal to the source of life; the springing hope to which the hearts of men pulsate, as throbs the swelling current uprising to touch of spring in the burgeoning aspen on Mount Shaveno, proud peak of the west. The mystic Arallu, dwelling-place of the Babylonian gods and "region of the dead," around whose mountain summit revolve the heavenly spheres, which in the fanciful language of the Oriental appears in the east like a "mighty buffalo at rest, whose double horn seen in the dual peaks shines and sparkles as a sunbeam and a star," becomes by its sacred associations an impulse to the building energies far and near. Thus, therefore, the Assyrian devotee builds in successive stages the house of the "Mountain of Countries" upon whose top was placed the shrine of Baāl. He constructs the great temple of Ur in three stages, and commemorates the divine triad, *Amunit*, the moon, Shamash, the sun, and Baāl, lord of all.

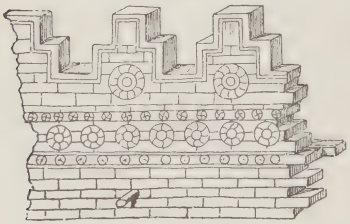
At Borsippa rises obedient to the same pious zeal and emulation the famous temple of the seven spheres, — Birs Nimrud, where art invokes the aid of color, and on the seven stages is represented the seven spaces or spheres in which, according to Chaldean astronomy, move the planets. The sun, *Shamash*, was symbolized by yellow; the moon, *Sin* or *Nannar*, by black; Jupiter, *Marduk*, was represented by orange; Mars, *Nargal*, by red; Venus, *Ishtar*, pale yellow; Mercury, *Nebo*, whose shrine was on the east stage, was symbolized by blue. The ascent of this great structure[1] was made at

[1] Rebuilt by Nebuchadnezzar in 600 B. C.

the northeast; its angles were pointed to the cardinal points.

So also did the Mexican invoke the sacred tints of red, black, yellow; red again, blue, black, and yellow, in figuring his stepped altar in ancient hieroglyphic writing.

To what beauty the Assyrian brought the stepped figure is shown in the battlements of the terrace wall[1] of Dur Sharrukin, the city of Sargon.



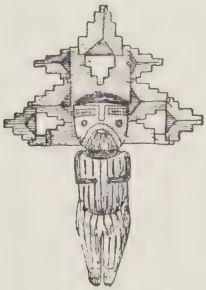
Battlements of Dur Sharrukin.

Turning the pages of Grecian tradition, the Olympic altar, built of the ashes of sacrifice, recalls the almost universal architectural form, for that also was an altar of steps; and the Greek discriminatingly lowered the height of his altar and reduced the stages according to dedication. To the lesser gods was built the altar of two steps. So in the fine tragedy of Sophocles, Œdipus, followed by his faithful daughters, moves forward to the "steps of brass," climbs their spaced heights and on the summit disappears forever from view.

Strange universality of motif in pictograph, picture, structure, rite, and drama, is its history a chapter of accidents? Did the potter incise the careful pattern on the head-vase or the architect hew his steps for upward climb at dictate of a whim, or from convenience in structure; or was it indeed result of revered traditions by which language itself has drawn the

[1] Restored from the fragments. See excavation of Layard, etc.

synonimity of physical elevation and height with the words expressive of sublimity and exaltation of thought. Imbedded in common speech, the springs of thought turn to the light a sheen of crystals, — ideas in the integrity of their insignia prophesying that aptitude to imagery which lies latent in the human soul, and is available to all true thinkers. Seizing on these crystals, these imbedded ideas, to which the race is heir, prose becomes poetry, and poetry the voice of living realities.



Moki Idol. Showing the manner of wearing the stepped maskette; decorations, white, black, red, green, and yellow. Presented by Major J. W. Powell to the U. S. N. M.

Vase in ancient Hellenic style, representing Dionysos and Semele between the sacred eyes. (From the original in the Royal Museum, Berlin, Germany.)

CHAPTER II.

In Nature there are often curious etchings that suggest human figurement. The mountains in some sudden angle strike out a jutting point, and by aid of shadows a huge face looks down upon the solitary soul sheltered in tent or hut in the valley beneath. Such faces tell of storm forces; their rugged lines betray the yielding to environment common to all substance, — the annealing of those elemental passions that are ever coursing up and down the earth. To the dusky children of forest and field these have voices of supernatural speech, and are emblems of things unseen. In the Occidental world myths are told of talking Heads,[1] — beings who continuously fill the air with cries of warning and denunciation. Of these figures in rock and cliff, images may have been wrought for talismanic purposes, and remaining objects of reverence, the type would naturally develop into a conventionalized form.

[1] Legend of the Head, Mrs. Erminie Smith. Ethno. Report, 1880-1881.

The Mexican native yet points to Iztaccihuatl on whose mountain summit lies the white form of a giantess, the dead face clearly etched against the sky, the long white locks falling away from the white brows. Near her and at her feet stands the lord Popocatapetl, who wears a crown of gleaming snow, jagged and sun-bitten. Flowing streamlets sweep down the massive shoulders rendering all mute signals of sorrow yet more piteous.

"See yonder," the Indian exclaims, "the wrath of the Supreme, the Creator! Those two, the dead woman and the man, having offended are there held without power of change. Prostrated by a blow from outraged deity the giantess has lain on her bier since the beginning of time, and her lord ever stands by her side. In elder days his moaning could be heard commingled with fiery floods. His sobbing shook the earth."

The wrath of the Supreme! How else read the story of the volcano and the unfading etching of the white woman on her bier, her face immortal in the sheen of eternal snows?

To ascribe will and intelligence to natural phenomena is the first instinct of recognition of divinity. Its ground lies in actualities. Therefore it happens that primitive languages possess only two genders, the masculine and feminine; which is observable still in German and French tongues, where lingers this traditional usage as linger parent forms in the animal and plant kingdoms.

Since there is will and intelligence, there is personality to be invoked, — to call to rescue and flatter with vows and offerings. Not only these rites of devotion and appeal, but imperative command of presence by the

sure law that like brings like, kindred, kindred, — and thus therefore the feathered baton in the Navajo dance drawing the aerial spirits thitherward; also the image carved in rock or bark of tree as by the Australian's grave; in all cases holding in durance by sovereign force, a guardian Being.

Seven hundred years before the Christ, Esarhaddon, one of the last kings of Assyria, caused to be inscribed the following announcement: "I placed in its gates bulls and colossi, who, according to their fixed command against the wicked, turn themselves; they protect the footsteps, making peace to be upon the path of the king their creator." [1]

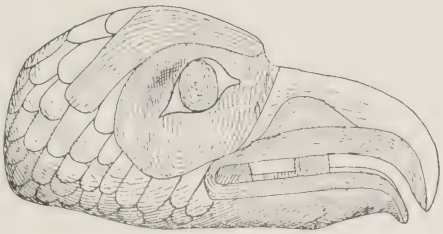
A talismanic virtue was ascribed to these "Cherubim," placed in front of the grand palace of the Assyrian king; and over these "Made Being" were held magic rites with various incantations to impart the power of protection against evil dominations: "Those who steal into gutters, remove belts or hinges, shall be broken like an earthen jug, crushed like clay. Those who overstep the wooden frame of the house shall be clipped of their wings; those who stretch their neck into the window it shall descend and cut their throats."

Thus protection was sought from demoniac infestations whose stealthy approaches might be looked for from any direction.

Upon the front and over the entrance of the Thlinkit dwelling the figure of a colossal bird was sometimes painted to represent the thunder divinity whose pro-

[1] See Chaldea, by Zenaide A. Kagozin; also Rawlinson and others. Sargon's Palace, foundation laid in 712, and Sargon entered to dwell in it 707 B. C. The walls consecrated in 706 B. C. See Vol. II., Perret and Chipiez.

tection was thus insured. The talismanic force thus brought down from the heavens was identical in purpose with the sculptures laboriously carved and placed near the massive walls of the great Assyrian king.[1] This bird was sometimes represented in mask, the head carved in wood. The skill with which the bird's head was portrayed is illustrated by the mask here given: that is a copy from an original drawing by Dr. Franz Boas. On this head may be seen the line of the human eyebrow in a broad band over the eyes, a characteristic of all bird-head masks sculptured by the Indians of the Northwest. The artists have thus expressed the assimilable powers of the two, the human and eagle. The aquiline lineaments boldly and accurately copied in the Indian mask are sharply emphasized in the famous drawings on a copper plate found in the stone sepulchre of the Etowah mound (Georgia, U. S.).



An Indian mask.

Bird-head masks.

[1] Mr. Swan presented a picture of the Assyrian cherubim to one of these Indians who at once claimed it to be the very same. Swan's Indians of Cape Flattery.

It should be recalled in this connection that the advanced civilization of Egypt believed in transubstantiation. The Egyptians claimed that those gods, whose images were placed in the temples, were there present Their temples indeed were constructed to figure heaven, the dwelling of the gods. See Pastophorus of the Vatican, trans. by P. Le Page Renouf.

These drawings represent a human figure in the attitude assumed by the Indian dancer. The large wings are pendent from the shoulders, as are figured the wings of Quetzalcoatl (Codex Remensis, 2d part). A mask is part of the figure's accoutrements as in those of other Mexican gods. The lineaments of the dancer are clean-cut and eager, the pointed nose curving downward over the parted lips. The fine eagle-beak, sculptured as above, is characteristic of the Sioux warrior, and is not unlike the marked traits of the face of Savonarola, that also is yet again discovered in Dante's death-mask, and yet more in the death-mask of Napoleon Buonaparte; each of which faces show the eagle trait developed in human lineaments.

No. 10. Heraldic column Sentl'ĕqua of the Gens Sentlae; Alert Bay.

Sentlae, the sun, states the Aleut Indian, descended from heaven in the shape of a bird, when he was transformed into a man, his previous shape. Visiting various tribes he finally took a wife among the Kwakiutl Indians, and built himself a house. On this house he caused to be painted two suns at either side of the door. Three steps were constructed to lead to the door. The uprights to the house represented men carrying suns; these men were the slaves of the sun. The cross-bars connecting the uprights were also men, and the beams were sea-lions. The heraldic column here given represents a series of "coppers" upon the summit of which a

man is represented, bearing upon his head a solar orb with irradiations, recalling the Helios on a metope, a fragment of a structure in the famed "Ilios." At the base of each ray is painted a figure of the Sacred Eyes. The column is covered with devices familiar in hieroglyphic and pictographic painting. It may be termed an incipient form of the Egyptian obelisk, and standing thus before the painted façade of the rude Kwakiutl dwelling, by both its place and its purpose links itself in primitive precedence to those beautiful monuments which are used for supplementary records to the magical picture-writing on the walls of the temples of Egypt.

Upon the façade of the entrance to the precincts of the Egyptian temple was figured the winged disk, emblem of that "Good Being," Osiris, lord of the dead and god of the sun; upon a house front[1] in Quuntá apé, the Indian artist has painted the figure of the sacred thunder-bird, and the disk of the moon with its presiding genius. May not the former be a conventional figure with like traditions to the latter? The thunder-bird is represented immediately over the door of entrance; on either side are duplicate figures of the moon. To these primitive figures some talismanic power is ascribable, and each has a characteristic mask which also is of supernatural influence, so great that "they are afraid of them."

In Thlinkit mythology[2] there is another more sacred

[1] Bird mask, represented in colors, yellow, red, and green, found at Victoria. Picture generously given the author by Dr. Boas from his original drawings. See also Dr. Franz Boas on houses of Kwakiutl Indians. Proc. U. S. N. whence the column of the illustration.

[2] Mr. Swan. Indians of Cape Flattery (other tribes also).

divinity than the thunder god, who bears the name *Cha-hatl-a-Ha-tastl*, the Great Chief who dwells above. Within the secret places of mountain woodland this divinity communicates with men, where he is sought after preparatory bathing and anointing with cedar.

"We there watch," says the Indian, "for the sun; and when he appears at dawn we ask him to let us live long, to be strong to defend ourselves or to attack our enemies, to be successful in our fisheries or in pursuit of game, and to give us all we want. Every night we bathe and rub ourselves with cedar, and every morning talk to the Great Chief, or his representative the sun, whose name is Klé-sea-Kark-tl."

This solemn rite is begun when the moon is full, and continued without variation for a week and until the moon has quartered. This sacred week is the time of instruction to children, who are bidden to make themselves clean before the rising orb, to whom they are instructed to pray for life.[1]

A dancing helmet.

This sacred time and the parallel position of the sun and full moon may have given rise to the ever-recurring picture of the two eyes, the features of a colossal head thus suggested. On utensils of all kinds, as also on objects of rite and ceremonial, a figure of these orbs is found, an example of which is here given in a helmet mask constructed and decorated by the Haida Indians.[2] Description has

[1] The Egyptian held a festival when the sun and moon were parallel with the earth. See Wilkinson, Ancient Egyptians.

[2] Dancing helmet or maskette, from Kaiagahnee strait, Prince of

been given of Egyptian funeral ritual in which ceremony certain rites were especially directed to the eyes. A glance at Egyptian text will show how frequent their use in writing, and what is more pertinent to present investigation, these human orbs are often pictured on those sarcophagi already described as portrait masks.

The single eye in Egyptian symbolism is an emblem of Horus, as has been said in the previous chapter: "Take this Eye of Hor," and which was signified by a grain offered the deceased. It is the vivifying morning sun which, rising, awakens the sleeping world and gives life to men and plants. The two Eyes, the sun and moon, signified beatific life, and in their conjunction were emblem of blessedness.[1] Some especial talismanic effect was attributed to the full moon and to the moon in all her phases as well; the Egyptian prayed that his soul

Wales Islands, Alaska, collected by J. G. Swan for the National Museum in 1876, and obtained at the Klemmahoose village.

The head and dorsal fin are of alder wood; the back, tail, and lateral fins of hide or leather painted over. Underneath the top is a broad band of sealskin to go behind the head and hold the helmet on, and there are some strips of buck or moose skin to tie under the chin. The fringe at the back of the dorsal fin is composed of locks of human hair pegged in. The figure was reported as intended to represent a sculpin (Cotters); but it is more likely to be a killer-whale (Orea) to which the long dorsal fin and flat tail certainly belong. It may have been intended as a sort of combination. The upper half and base of the dorsal fin, the pupil, eyebrows, the outline of tracery on fins and tail, all black. Teeth, nostrils, eyebrows, and basis of tracery on fins and tail, white. Area around the eyes and nostrils and the chin, blue. On the stout hide composing the fins and tail, something like white papers seem to have been pasted, upon which black tracery is painted. W. H. Dall. Report Bureau Ethno. 1881–82.

[1] It is interesting to note that on the elaborate shield of Achilles, Homer is careful to describe a representation of the moon in the full, together with the disk of the sun.

might appear in the heavens as (or in) the disk of the full moon.[1]

A relief[2] among the sculptures of Palenque, claimed to have adorned a façade of a "temple of asterisms," represents the moon and an eye upon one, and the solar disk upon the other side of a figure supposed to represent equilibrium. In the Ojibwa dialect, the solar planet is called *Ka-wan-bum-min-uk*, "He that sees us." It was a prevalent idea among the North American Indians that the planet is endowed with sight: "Shine thou and look upon us," is a form of entreaty. A dream of the sun was claimed to bestow occult power, with a faculty which should enable one to see all things. And wherefore, perhaps, the eye is sculptured beside the sun and moon upon his temple. In the scripture of the Persians, the solar disk, Khor, is called the Eye of Ormuzd, King of Light.

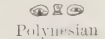
The eye has ever been regarded an outlet of that fiery particle, the aura, of which intelligence has been predicated; its glance a magic flame from the hidden centres of life. Associated with Osiris, as with all Egyptian gods of light, was the keen-eyed hawk, emblem of intelligence; and the Egyptian artist depicted Ra himself[3] with the mask of a hawk's head, — so declaring the sharp-eyed glance of light or truth.

[1] T. Deveria. The left eye, cut in alabaster, was devoted to talismanic usages.

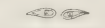
[2] De Waldeck. Pictoresque et Archeologique dans le Province d'Yucatan l'Amerique Central. 1838. Paris.

[3] Ra, ou Phré, avec addition de l'article, nom du soleil, adoré dans tout l'Égypte et considéré comme la manifestation la plus éclatante de

A form of Osiris in which the head is covered by the emblem of Tat, ensign of Ptah, is especially interesting by representing these magic eyes looking forth between the steps of the altar. In all respects this figure is the most ingenious expression of sacred mysteries. Here are the sacred steps, and also a sign of heavenly equilibrium. This, I believe, is a figure not only of Osiris but of the unique and unknown Being, the principle of life in the visible universe. The conjunction of symbols with the united planets, of which the two eyes are sign, are expression of aggregate power combined in One whose presence is manifested by means of the several forms indicated by these symbols. A form of Osiris, it is also a figure of the universal as apprehended by the Egyptian. The sacred eyes are of frequent representation in the Polynesian Islands. The Chimsian, Tlingiton, Bellabella, and Queen Charlotte Island natives carve and paint the emblems upon almost every utensil in their possession.[1]



Polynesian sacred eyes.



Roman sacred eyes on an ancient altar in England.

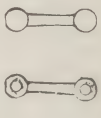
The purpose of this custom is analogous to placing the colossi at the gates by the Assyrian king. So the barbarian brings into his life the happy parallel of equal good and continued life. To bring down those influences existing in the perfect equilibrium of night and day, moon and sun; to gather the good as the mirror

la divinité. Il est représenté avec une tête d'épervier parce que cet oiseau est consacré à Horus dont il forme le nom. . . . *Ra* veut dire ***faire, disposer;*** c'est, en effet, le dieu Ra qui a disposé, organisé le monde dont la matiére lui a été donnée par Ptah. (Voyez Louvre, salle des dieux, armoire B.) Paul Pierret.

[1] Ethnological Museum. Berlin.

gathers sun rays by reflecting the light when adorning the mask of the Ogalalla Sioux, is a common motive in barbaric rite. And it should be remembered that by painting or sculpture, when the portrait of an object is presented, the inanimate form is no longer such, but is animate, a genuine Being like the "Made Being" of the Zuni potter. Such is the power to infix the unseen within the image of clay or stone through resemblance![1]

Upon an archaic monument at Logia, Scotland,[2] is sculptured the crescent moon, on which is laid the "balances;" the crescent is marked by the coil that is pendent to the sacred eyes, talisman of Egypt. Beneath the crescent are seen linked circles which by their approximation to the other symbols should be classed perhaps among the common emblems of the Two Eyes. The figure was used by the Lake-dwellers of Ireland in bone carving, the bar uniting the disks much lengthened. This design was etched on the hard rock of Denmark, the point adding especial significance as seen in the second figure of illustration, a common characteristic in sculptures of that region.



Associated with pictures of sphinxes and the emblematic rose, this form without the point may be seen in an Himyaritic inscription where is

[1] An altar dedicated to Mars Cocidices discovered in Lancashire, England.

(Cocidices, a British god, attributes much the same as those of the Roman Mars.) See W. T. Walkins. 1888. London.

[2] Sculptured Stones of Scotland. Monument at Logia in the Garwick. See Stuart's Sculptured Stones of Scotland, Spectacle Ornament.

These sculptured memorials took their rise, according to Boece, two centuries before the Christian era.

pictured a rose, and which is accompanied, as in Scottish monumental sculpture, by the crescent moon (British Museum).

The sacred purport of the Two Eyes did not preclude their use for ornament or being placed on industrial implements, — on the contrary, their sacred meaning would recommend them for any purpose.[1] An interesting bronze buckle, here given, shows in what manner the sacred solar and luna tie very probably was applied to fasten the heavy garments of the haughty Norseman. Indeed, as implement or amulet, — and both, since the implement was also under magical influence and in

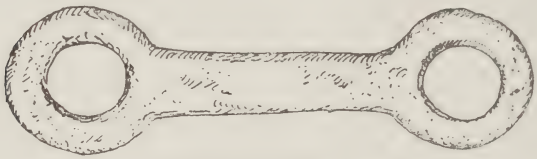
Bone relic from a Viking mound.

some way connected to the unseen powers, — a remarkable bone relic (presented on this page) becomes of peculiar interest, particularly since it was discovered in a Viking's mound, and signs of having been burned are

[1] Copied from original by kind permission of Prof. O. Rygh, author of "Antiquities of Norway." Christiana. Probable date, 800–1000 A.D. The design the size of the original.

clearly traceable, suggesting its importance in the burial rite.

From an Indian mound another object[1] of the linked disks bears the evidence of greater antiquity. It is



Stone relic from an Indian mound.

carefully cut in stone, and there is some evidence of polish on both the bar and the disks. Its appearance suggests the eye-holes of a mask.[2]

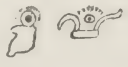
A similar object appears on the eyes of a figure sculptured upon a Mexican pyramid. The student will observe that this spectacle-shaped cover to the eyes is similar (except that the eye-rounds are single) to those represented on the face of the goddess Ma, goddess of Truth in the Egyptian Pantheon. Also the head of the divinity is peculiarly coiffured, recalling, by the uplifted serpent-head in front, the royal basilisk upon the crown of Egypt's kings. There is also, at the left-hand corner of the sculpture, the sign of Khem, which was also an hieroglyphic of town or city, and above and about this sign are pictographs known to the Egyptologist.

The point within the solar disk, noticeable in the smaller example of rock sculpture in Denmark, is not a mere accident of convenience to the artist in forming

[1] Found in mound near Ontanogan, Michigan, by Mr. E. R. Emerson. The design is size of the original. In the author's possession.

[2] Suggested by M. Gaston Maspero. Paris. 1887.

the circle, as has been suggested in respect to Egyptian solar disks. The Mexican solar orb is represented with a point, as here given, resting upon the shoulders of a seated figure. The circle is arched by a fringe of irradiation, as also where given within a crown of a Mexican deity, one of the *dramatis personæ* in scenes of the mythic harvest.



This point, apparently pivotal to the circle, is, perhaps, a representation of the pupil of the eye whose dilation may be suggested by the signs of irradiation.[1] The selection of the hare [that is seen sculptured, as in the representation above, on Mexican pyramids] and of the cat as animals sacred in rite and song, both in Egypt and ancient America, North and South, may have been induced by the remarkable constitution of their eyes. From the eyes of the hare phosphorescent gleams shoot like sparks of fire at a moment of fright or anger, while in the former the pupils dilate without apparent cause; also the eyes appear like globes of fire by night. A superstition still lingers among our common people that the changes, the dilation and contraction, of the pupils of the eyes of the feline species are occasioned by the ebb and flow of the tides. It is a step farther to attribute their movement to the tide-compelling moon, wherefore the cat should be sacred to the luna divinity; and if sacred to the moon, also sacred to the sun, conjugal partner in the azure fields of heaven. The Mexican sun-snakes were marked by numerous pointed disks, and so associated would appear to refer to awakened forces in spring after the hibernating winter. And indeed this association is sometimes suggested by two serpents, pendent

[1] Codex Troano.

to the pointed disk, — a not uncommon device applied to the ornamentation of the kalabash and other articles of common use in New Guinea.[1]

The linked disks or emblematic eyes are sometimes arranged at back of a figure of the human head,[2] and

are symbols of the Mexican deity, *Texcatlipoca*, for whose repose stone seats were erected in the streets of Mexico, preparatory to his invisible visits of inspection when unseen he walked the city as divine police-guard. Upon these seats no human being was permitted to sit. It was Texcatlipoca who constructed a bridge of whales and turtles by which to convey music from the sun to the earth. And thus the mythic character of the god suits well the emblem of happy parallels, the level sun and moon, — harmony and law, the sweet influences of lord and lady of light. "Music and rites," states the scripture of the Chinese sage, "are the means by which spirits are brought into communion with man, for they represent the harmony of heaven and earth."

The figure is adapted in late Peruvian art[3] to the ornamentation of a marble plaque, where it is cut with

delicate grace, surrounded by branch and leaf. Under the drooping lid the iris of the eye is carved in a wreathed circle, which is surrounded by petal-like irradiations very like the emblem held in the hand of Agni, Hindoo god of fire.

This device is neatly cut between the brows on a

[1] Ethno. Museum, Berlin.

[2] Codex Dresden, Ethno. Museum, Dresden, Germany.

[3] From Ayacucho, Peru. See Ethno. Museum, Trocadero, Paris.

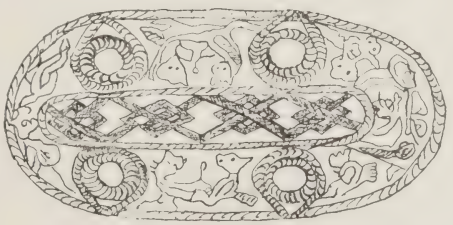
tortoise-shell mask (from Darnsley Isle), its place suggesting the name *Hottak Impernaa* — strands woven together — that was given by our Florida Indians to a dance in which the performers moved in inwoven lines, — a rite figured upon a Zuni vase with their customary skill.[1]

The wreathed circle is not unfrequently used in pictograph writing; while the same figure is strongly cut upon a leaden vessel found at Pompeii,[2] and is there associated with the cross of the winds.

Signs on a leaden vessel. Pompeii.

And upon similar vessels the same wreathed circle bears the snake-pendants, as from the pointed circle upon the kalabash given above. This method of expression appears in figures of the Cross of the Nile, emblem of life, where the device looks very much like a rope bound in order to form a loop. It is used also as the base line to the solar skif of Norwegian myth, the Sklidsvidbadner. From all examples of which may be deduced the supposition that the rope-like circle refers to the active agency of solar power.[3]

As in ornamentation so in application to use, the ever ready ingenuity of our early forefathers, the



A Norse fibula in bronze.

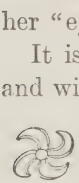
[1] This dance was performed at a fête which was called by Adair a Love Feast.

[2] See Museum, Naples, Italy.

[3] Ethno. Museum, Berlin.

hardy Norsemen, have surrounded the aperture to fibulæ with the wheeling line, as the housewife makes firm her "eyelets."

It is not impossible that when associated with sun and wind, the solar disk and cross of the winds, it is represented like the wheeling flower sculptured upon Peruvian temples, where it is perhaps a painstaking copy of the wind-blown petals of that sacred rose, emblem of Baldur, the summer god of Scandinavia, — a gay and attractive image of the frolicsome winds amid the fair denizens of field and meadow. An idea carried forward on Irish bronze tablet that bears upon the turned petals the four circles of the cardinal points. It has a central disk, — an *ensemble* of signs interpreting possibly an Himyaritic inscription of the linked disk, the crescent, and a rose mentioned above.



The rotatory figure is also exemplified upon a set of rare Congo tablets, where it is placed beside another flower with unshifting petals, the one in marked contrast to the other, and both[1] resembling the devices in certain fine artifices of Scandinavian bronze decoration.

Signs on the Congo tablets.

The divinity which controls the fine issues of plant life is not inappropriately pictured within their bright corollas, as the mask-head[2] here set in the midst of halo-like petals.

Mexican device.

[1] Museum Trocadero. Copied by the kind permission of M. Hamys, Conservateur.

[2] Codex Cortesianus. Bibliothèque Nationale, Paris.

An Innuit maskette that is adorned by semi-lunar bits of carved wood whitened and ornamented with lines and dots, the disk of the mask painted white with tracery upon it of red, blue, and black, bears upon its front the figures of two flowers; three dark feathers rise from the encircling half-moons; the fringe, forming a kind of aureole, is of the hair of the reindeer. To the supports of encircling ornamentations, leaf-like appendages were hung that, swaying with the movements of the dancer, added grace with an appearance of lightness calculated to attract the admiration of the observer.[1]

Mask of the Innuit Indian.

The figure of Metzli, — Mexican goddess of the moon,[2] who is adorned with flowers and trailing leaves, and bearing upon her shoulder a snail, emblem of fertilizing moisture, — the Mexican artist portrays with an elastic movement, a certain buoyancy, in keeping with perennial youth and all nascent life. It is the epoch of the full flower, which he, in common with primitive ideographists, has selected for an image of culminating life. The interesting bas-relief of Lorillard presented the figure of a devotee adorned by a single wild rose, the four-petalled Eve of flowers. The divinity to whom adoration is offered, Dagon-like, has a body of semi-serpent, semi-fish-like curvature, and upon it is conspic-

[1] Maskette of the Kaniagmut Innuit, obtained at St. Paul, Kadiak Island, Alaska, by William H. Dall. See Col. Smithsonian, Washington, D. C.

[2] Codex Remensis. Bibliothèque Nationale, Paris.

uously pictured the cross of the winds, — so reiterating the story already many times told. The cross is placed within a double disk and upon a black ground,[1] forming four spaces. These spaces are carefully indicated, in illustration of the cardinal points, by the Mexican pictographist, and in some cases[2] petal-like drops are arranged around a centre in the varied colors of red, yellow, blue, and green.[1]

The Mexican ideographist placed the red-lidded eye, characteristic feature of Tlaloc, god of rain in a flower-like disk,[3] from which issue the mystic footprints mentioned in previous chapter, so marking the centre wherein germinates plant life. The magic grace of divinity enters with the falling rain or dew of midsummer night, and glows like an eye as the dew-drops mirror the peeping sun of dawn. Eye of Horus of Egypt, the newly risen sun, is grain of perfected plant; while the eye of Tlaloc of Mexico glows in fertilizing dew held within the censer of the expanding flower. Both in poetic imagery suited to the imagination of the early Chaucerian bards who sing of spring-time and the flowers of May; and the developing taste for the beautiful grew apace as these symbols were applied in adornment of sculpture or of temple. At that epoch when such figures were wrought, arose the spring-time of art whose fervor gained in passion by the belief that resemblance informed the object with life and actual "Being." This application of the flower to ornamental device may be

[1] See color symbols on a subsequent page.

[2] Fejervary Codex.

[3] MS. Mexicaine. Bibliothèque Nationale, Paris.

seen in a bas-relief of the so-called "Sanctuary of the Cross," put to a fine arrangement as a frieze by the addition of two bars. The petals are elongated, so giving the configuration of the cross of the winds. This frieze with the two lines dividing the series of flowers is suggestive of the fluted triglyph of the Doric frieze, and is also comparable to the device of primitive Maya reckoning, where a series of figures of notation have the appearance of an ornamental design, while the same device was actually used to border the robes of Mexican gods in painting.[1]

A glance at the pottery of primitive peoples, inhabitants of Italy and Greece, will disclose its common adaptation to ornament upon vases. Upon the vase[2] here shown the circle is excluded and an eye painted in its place. This device is of especial interest in the present connection, associated as it is with the picture beneath, representing two "weepers" — the conventional funeral mourners — whose frenzied expression of grief is emphasized by the fierce angularity of the tossing arms. It is a graphic portrayal of the common sorrow of humanity.

An ancient vase, decoration in black.

The solar eye is here shown in its emblematic relations. It is the magic talisman of renewed life, — a promise of the immortal sunrise and rebirth.

[1] Codex Vatican. Bibliothèque Vatican, Rome.

[2] Archaic vase. Copied by kind permission of Professor Fortwaengler, Royal Museum, Berlin.

The legendary account of Padmapani, the propagator of Buddhism in Thibet, describes the all-powerful Being, Amitabha, after profound meditation, as sending forth from his right eye a red light, and from this ray was born Padmapani; at the same time his left eye gave forth a blue light which, incarnated in the virgins *Dolma*, had the power of illuminating the souls of men. Then Amitabha imposed his hands upon Padmapani (Bodhisattva), by the virtue whereof was created the magical prayer: *Om mani padme houm.* Then it was that Padmapani made the vow to free all living beings from sorrow and the souls in Hades from torture. As a sign of his sincerity he added the vow that his head should fall into a thousand pieces, if his effort should not be successful. To accomplish his desire he plunged into a profound meditation, and after remaining thus for a period, he regarded with surpassing wisdom the diverse regions of Hades, counting that by the virtue of his thoughts the inhabitants would mount into a higher condition than had ever existed. But alas, he beheld the infernal regions fuller than ever, crowds of souls filling the vacancies of those who had mounted above. This view, so terrible and desperate, was too much for the unfortunate Bodhisattva, who attributed these results to the feebleness of his meditations, overcome with grief, his head tumbled into a thousand pieces, and his body dropped heavily to the ground.

Amitabha, profoundly commiserating the plight of his son, hastened to his succor. With the thousand fragments he formed ten heads; and for consolation he assured his restored son that the moment is not yet come to deliver all beings, but his vow should be accomplished hereafter, — when Padmapani immediately redoubled his efforts.

It is thus that Thibetian legend preserves the ancient myth of the talismanic power of the two Eyes, the red, and blue, — the Sun and Moon.

Here especially the red eye is shown to be the happy source of intelligence, or wisdom, in the form of the great Padmapani; whereas the blue eye recalls the fact that to the moon in some myths were ascribed all feminine inhabitants of the earth. It is her blue silvery rays that enlighten the souls of men. "Come to my aid," prays the Buddhist, "from the figure of the northeast, by the grand ocean *moulding*, I conjure thee by the *blue letter* Houm, traced on my heart, that extends its rays from the *crochets de fer*, — thou, the sovereign and powerful mistress, Queen Rimate, and thy servitors."[1]

A Greek figurine in the shape of a Xoana,[2] sacred image which accompanied the dead in its sojourn in the tomb, presents an example of the ancient use of the signs above mentioned in personal adornment. The lines and circle are inscribed upon the *polos*, or head-gear; while in curious likeness to a custom among the Thlinkit Indians,[3] the breast is adorned with representations of flowers.

Etruscan sarcophagi[4] are conspicuously ornamented by the rose-flower and straight bars. This style

expanding into a more ornate device wherein is sculptured the figure of a rose between four column-like flutings, the channels

[1] Le Buddhisme au Thibet. M. Schlagintweit.

[2] Image of Thisbe in terra-cotta, Louvre, Paris.

[3] The Thlinkit caused to be tattooed upon the breast of his infant girl, a flower, emblem of her womanhood.

[4] Ethno. Museum, Florence. Copied by kind permission of M. Schiaperrelli.

neatly cut and by their arrangement still farther identifying the device with certain architectural motif of the archaic Greek. These are among those ancient devices whose lost origin has given to early temple architecture its meretricious and bald interpretations.

Roman sculpture.

The metope between the small columns of the triglyph offered an opportunity for the pictographic forms richly used by the Greeks, and of which the Romans availed themselves by imitating the figure of an ox skull and crowning the representation of the sacred object with garlands.

The configuration of the Etruscan flower is characteristic of that used by Pompeiian artists in decoration of the temple of Isis,[1] and is also noticeable in a large drawing clearly cut upon leaden vessels found in the desolated city, examples of which have been presented. Attention here is again called to the wreathed circles of the cross of the winds, which in being so decorated are but repetition of the emblem in more simple form

Devices on a leaden jar. Pompeii.

delineated upon the same jars; all of which are but pictures of those emblems in which gods and men were deeply concerned in elder days. That complex form of the cross, accompanying the flower, is yet used in elaborate decoration of fabrics made of wood, by the Halmaheira Indians, with addition of central circle;[2] and the same figure is in use among the North American Indians. Egypt preserved the talisman in her cross of the ram's heads with coiled horns.

The fine skill of the Lake-dwellers of Ireland, in bone carving, affords an example of the use of the four-pet-

[1] Ruins of Pompeii.

[2] Ethno. Museum, Berlin.

alled flower, the poetic form of the cross of the winds. And a monumental cross of the late Anglo Saxon period directs the eye to the centre of the diverging arms of the shaft, by this flower within a double sphere; a simple device urging the attention to the locality of the revered head of the Christ, but happily chosen, since the rose and sun are favorite symbols in Hebraic hymns of the Redeemer and redeemed.[1] In like manner, and possibly with similar hope, the rose, many-petalled, prim, exact, and with double disk, is sculptured upon the stele, marking the grave of the buried Greek.[2]

An Irish bone carving.

To all uses Christian or Pagan, sacred or profane, the blossom has been committed. In brass and tile arabesque, or as principal motif of Dyaper work; in wood carving or tapestry; and in the fine marbles of the palaces of Assyria, — the flower of the winds exists in continual bloom. In Egypt, the decoration of the palace of Ai with the archaic meander represents the time-honored blossom; it appears in careless cobweb lines,[3] the Buddha emblem curiously mixed with Hellenic pantheism, from one or the other ingrafted, — stolen from the foot of Buddha, place of its devout inscription, or carried India-ward from the flower-loving Greeks, or perhaps, in truth, emblem born of that religious love of Nature existing in common humanity.

Ornament to a cover of a bronze vessel. An antique from Scandinavia

Buddha emblem.

[1] Monument of Hexham. See original in Collection of Monumental Stones. Durham Cathedral, England.

[2] Athenian Stele.

[3] Stele of Athens. Louvre, Paris.

The priest of the Delaware Indians[1] marked the sacred dance by radiated circle, the petal mesh within; and a pause is indicated by the upright bars, cautious sign of strophe and antistrophe. Not only thus, but on the temple of Uxmal it is sculptured among the deities of ancient worship. And upon the mask-head of Centeotl, Mexican goddess of maize, it reappears in appropriate emblem; as also upon the mask of Hathor,[2] the highest ideal of Egyptian womanhood, mother goddess of the sun, whose worship the Greeks possibly assimilated to their beloved Aphrodite.

An Indian pictograph.

Mask of Hathor. On an Egyptian capital.

So also the richly enamelled wooden image of the Madonna Mary[3] consecrated to the Norwegian church in the eleventh century was adorned in a sacred mantle of blue which was bordered by the emblematic, four-petalled rose; and as also in the seventh century B. C. were decorated the mantles of the gods and kings of Assyria,[4] so was the bishop's cope, in the thirteenth century after the advent of the Christ. The bronze ornamentation of Western Europe, especially in Scandinavia and countries about the Baltic, betrays a continuance of its genesis

[1] See Tanner's History of Indians, Appendix. Edwin James, Chants, etc. Also Indian Myths, 1884. Ticknor & Co.

[2] Mask of Hathor, an Egyptian capital. Louvre, Paris.

[3] Old Northern Museum, Copenhagen.

[4] British Museum, London. Louvre, Paris.

carried from the *helveristninger*, carved upon the rough granite of those high lands in the Stone Age, through bronze, iron, silver, and gold, when divergencies from the simple to complex line transform the surface of the circle to tangles of leaf and branch, — a vine self-involved and brooding with shadows as if the bright sparkle of the scintillating wheel of the solar disk were caught in umbrageous growths. This was the period when semi-pagan beliefs, arriving with Roman subjugators, inundated the regions with a fertilizing wave, from the detritus of whose ebb the scions of Thor grew apace with a richer individualism. Yet so near of kin their highest emblems scarcely varied, for the sliding sun-snakes, cross of Thor, and the angular *swastika* of Jove, in mere movement of line betrayed only some individual difference in genitors. Both were symbols of the nourishing winds who drive up the rain-laden clouds to swing their wet fringes upon the hills. Elder gods standing at the four points of the ancient solar temple supporting the sacred blue, well are they known in Egypt, and well are they known in other and distant lands. They seek many representations but find none more suited than that which Nature, subject herself to laws of proportion, has given in the wild rose, whose fragrant wheel pictures the cir-

Ornamentation on a cover of a bronze vessel. From Scandinavia. Col. Antiquities.

cling heavens at breaking day, and its golden centre, the sun. Gothic art, grand basin of many tributaries, seizes this bright image, and by high-reaching arms of shaft and column, raises its rose-window[1] to the east where Horus, or if it be Baldur, or yet the Supreme of the Christian devotee, may look down the temple of solemn aisles, through all the deftly spun lines and varied sheen of groups of saints and winged glories singing a rhapsody in color. How richly it attunes the varied story of its immortal descent through the traditions of men! Sign on the mask of vernal epochs; sign in the temple or on the monument of immortal renewal, — it becomes at last, in the fine issue of artistic concept, a rival to Nature's most perfect ideal. The triple theme is one, if complex the harmony. The rose flower; the sun and moon, — those Sacred Eyes in the face of heaven, — one or the other, or the three: it is a legend of creation, and wisely has the Assyrian given it a place in the very hand of divinity, in a sculpture which appears to be a memorial of an ancient rite.

Traceries on a rose-window in the Cathedral of Amiens.

As in osier weaving, in terra-cotta vases, and bead

[1] Architecture by its nomenclature gives numerous and interesting illustrations of the survival of ancient motifs: *Oculus*, name of circular openings in the Latin Basilicus; *Œil*, centre of the volute of an Ionic capital; *Œil-de-bœuf*, a round window on a façade, specimen seen in structures of the Renaissance (xvii., xviii. A. D.).

embroidery, so in stone is discoverable the thoughts of men, whose existence has often no other record.

Basket sculptured in stone, adorned with Eyes and Flowers, held in the hand of an Assyrian deity. See sculptures in the British Museum.

Dancing mask from Nutka, Vancouver Island. The band on the left cheek is red; the other tracery black. The hair of the bark of tree, dried and beaten into threads. Collected for United States National Museum, by J. G. Swan.

CHAPTER III.

Representations of the eyes in the human face wide open and with the pupils strongly marked either by color or by means of incrustations of shell or with insertion of precious stone,[1] as in Oriental and Mexican portraiture of gods and men, are not accidental arrangements. They are on the contrary result of superstitious notions. Such also is the case when the parted lip discloses the teeth in archaic figures of the gods. Those gods, Michaylhuitl and Huaymicaylhuitl, who are bound and shrouded as mummies are represented with faces exposed, the mouth open displaying the teeth: while by way of marked emphasis three teeth are placed between the mouth and a stalk of grain which is party-colored, black and yellow in allusion possibly to the golden color of the cereal and to fertile earth. A representation which seems to be explained in Egyptian text where a mummy is addressed in the following words: —

[1] See female figure found at Verona, the eyes set with diamonds. British Museum.

"Thou dost imbibe into the body;
Thou eatest with the mouth;
Thou receivest bread with the souls of the gods."[1]

The gods Michaylhuitl and Huaymicaylhuitl mark the "Feast of the Dead" formerly held from the third to the twenty-third of August. They are decorated with the gay plumage of the lanceolate leaf and cup-like flower; and purple, blue, and red abound upon their insignia.

The cereal[2] was disposed upon the shrine in Mexican pictography, also arranged at apex of a curving line delineating the figure beneath, in a representation of a mound-like eminence.

This line supporting four pointed disks describes the figure of the sky and is used to that intent by Northern tribes of American Indians. It, however, conveys something of the impression of a vine. A similar fruit to the cereal so supported is observed upon a vine of Assyrian sculpture where the lanceolate leaves are marked by the V sign that is inscribed upon the necklace borne in the hand of Ishtar, "first-born" of Assyrian deities.[3]

This sign is inscribed upon the banner[4] of the

[1] The student will recall in Egyptian text the many allusions to both the Eye and Mouth of the solar god. The statement of mythical emanations, such as the gods from the eye of Ra, the plants from the mouth of Horus, is the burden of many stanzas. The Egyptians claimed that their race sprang from the tears which fell from the eye of Horus.

[2] See Use of the Yellow Meal in Zuni Ceremonial and of the Black Earth in Omaha Rite. Mrs. Stevenson, The Religious Life of the Zuni Child. Ethno. Report, 1883–84. Miss Fletcher, Report of Peabody Museum, IV.

[3] British Museum, Assyrian Collection. Also Louvre, Paris.

[4] Codex Troano.

mummy god Michaylhuitl, which particularizes its importance; also it is further specialized in being inscribed on an altar from which rise flickering tongues of flame represented in Mexican writing. Looking for yet other examples, and recalling its familiar presence in Roman alphabetic signs, — that common residuum of archaic symbols filtered down the wide sieve of the centuries, — the student will recognize its counterpart in ancient writing, especially in Cypriote labials where it has the significance of *we* and *wi*. This institutes a curious analogy, since the syllable *we, wi, wa*, in an American Indian[1] dialect is applied to growth, to the movement of life, — syllables also descriptive of the agreeable and desirable, the word *wahiios* signifying "fine fruits."

Mexican altar.

Initiative syllable to one of the names of Osiris in Egyptian writing, it is also written by the signs of water and the sacred four-petalled flower, so associating the syllable with vegetation, as in Indian dialects.

Attention should be directed, in the interpretation of the sign in Mexican pictography, to its different arrangement upon the altar and upon the banner. On the banner of the mummy god it is suggestively inverted; on the altar, like the up-springing cotyledons of plant life, the diverging lines point upward as if under the influence of the warm rays of the sun, which the sacred flames of the altar illustrate.

The growth and harvest of grain is a favorite subject in Mexican picture writing. Mystic signs and symbols attend the former; in the latter laboring gods are

[1] Adair. Also M. Cuoq, Lexique de la Langue Iroquoise. Montreal, 1882.

shown reaping the celestial grain, while falling into a procession four gods bear the precious stalks, — the significant attitudes and relative positions of gods and men indicating its divine origin and use. A grand figure extends the cereal to the mouth of the suppliant, as in Egyptian vignette the *tau-cross* is offered by Osiris to the lips of a kneeling king.[1] The stalk is borne in the hand, and at other times held by a figure often seen in the suite of the lunar goddess Metzli, bearing thus a striking resemblance to the so-called tau-cross or key of the Nile. At the back of a mask, which for various reasons may be classed among lunar masks, this device is sculptured in the left hand of a dancing figure.

Mexican.

Egyptian.

Statues, mural sculpture, and vases contain allusions and pictures of the precious cereal.

[1] "The gods" remarks M. Gaston Maspero, "are often represented proffering to kings the sacred *tau*, symbol of life, saying at the same time, Du-nak-ankh, 'I give thee life.' Hence the name of Du-ankh for the ceremony and the idiom, ar-du-ankh, 'do the Du-ankh,' — the gift of life."

As with great nicety of execution it was sculptured upon an Egyptian monument,[1] it was carved, within the open sheaf, upon the walls of Palenque.

Egyptian.

Mexican.

To picture upon the tomb food offerings to the dead was the pious commission of the laborious Egyptian artist, and upon the portal where appears the cereal sculpture illustrated here was carved the significant offering of the sprouting plant. And where is the story of the Mexican celestial harvest,[2] there is pictured the sprouting plant surrounded by signs of irradiation, so forming a graphic hint of germination.

Egyptian.

Mexican.

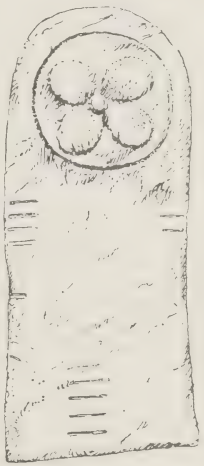
To the men of Iceland the figure came to be a sign of coming or departing seasons, and was used on their lunar calendars, or Rim-stocks, as here given, — the one describing the advancing summer, the month of June; the other the month of November under the crescent moon. By these figures, copied from natural objects, the artist relates how germinating life thrusts upward, piercing the parting earth as the sun enters the dark abode of seed-life. And so, it appeared to the Egyptian, the soul's life germinates in the approach of Osiris within the nocturnal shades of the tomb, — a sentiment constantly expressed by inscription and sculpture; the one thought being that constant relation of sun to men and plants.

Another picture, written large as the stalk sculptured

[1] Louvre. Monument of the Fifth Dynasty.

[2] Codex Troano.

upon an Egyptian stele,[1] adds to the four emblematic circles and the pointed disk, four upright lines, so directing the attention to those agents of growth, the sun and winds. The straight line was used in Maya[2] notation; it belongs by the primeval adaptation of gesture language to figurative writing, — the straight lines probably being finger lines arranged as in Aztec computation of numbers. These strokes have an esoteric significance in Runic inscription. They are found on ancient stones of Scotland, Ireland, and Scandinavia, in the form of inscriptions.



An Irish sepulchral stone (7th century).

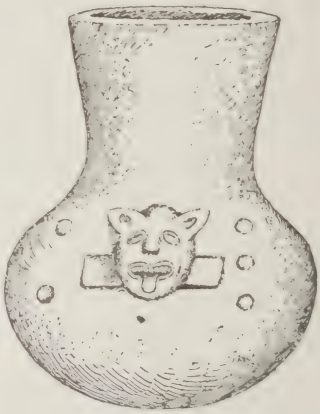
With a knowledge of the pictographic uses to which the hand and fingers were applied, the figure of the hand assumes ideographic importance. I am inclined to believe that in the case of the vase shown on the following page the intention was to express its measure, while the teeth indicated the edible character of the contents, — as may be inferred in the case of the mask on an Aztec measuring vessel, the five

[1] Louvre. Stele B. 8.

[2] The achievements of the Hidatsa and Arikara Indians were represented by a cross with straight lines variously arranged around it: these lines illustrated who were first to strike. Among these Indians the mark of a black hand expressed war-like achievement. The early or late drying of the imprint of the wet hand was used as a test to applicants to a secret society among the Moqui Indians. See Garrick Mallery on Pictographs, A. I. Ethno. Report, 1882–83. Among the Aztec Indians the hand and fingers were used to denote certain computation of numbers.

points expressing on the latter vase the number shown by the fingers on the former.

A vessel in fine grain material without the admixture of shell. Color of paste a pale salmon. The design developed by a purplish-gray stain between the interstices. See Ancient Pottery of Mississippi Valley. W. H. Holmes.



Aztec measuring vessel.

The student of mystic signs is familiar with the Runic characters inscribed upon the monumental stones[1] of Norway. At the head of an Icelandic Rim-stalk, or moon calendar, they may be seen on the inner circle of a sphere enclosing the figures of the sun and moon, somewhat after the fashion of a

Sculpture on a Scottish monument.

An Icelandic device.

[1] Gilspie, Scotland. See Stuart's Monuments of Scotland, pl. xlvii. Also Stephen's Runic Monuments. Also Res in Zinnia . . . per octennium auctore Fleming a Kaskio. 1603. La Finlande, son Histoire Primitive sa Poesie Epique. Jules Lafitte. Iceland, its Scenes and Sagas. S. Gould. Illustrations of Northern Antige, and Recuil pour les Amateurs des Antiquities du Nord. N. H. Sjöborg, Atlas d'Archeologie du Nord, Société Royale. Copenhagen.

rune-fringed ring carved upon a Scottish monument. In both figures the radiations of the sun are grouped in the fashion of Runic writing, and the irradiations upon the solar disk of the Icelandic figure is in the form of runes, being simple, straight lines. In Maya reckoning these lines, varying from black, are occasionally painted red, or followed or preceded by a disk. (Such was the color of the triglyph, these straight lines of the Doric frieze alternating with blue.) Upon the cereal stalk they also have a hint of red coloration, which in conjunction with the solar orb and the figure of the maize is farther expression of generative force.

The rite of food offering, which was continued among the Mexicans for four years, — the period of the soul's peregrination, — is ingeniously portrayed in a figure of a mummy upon a throne-seat decorated by that intersecting line which is presented in the cloud lines above the honey-bee.[1] The mummy is swathed from head to foot within a mantle adorned with three circles,[2] the outer fringed with radiating lines, sign of solar activity. A representation of a body of water, on whose borders spring the cereal device and pointed disk, is suggestively placed near the head. This picture is well calculated to convey the assurance that "the seed-time and harvest shall not fail," that the protection of the solar forces continue with the dead: he shall have food and drink.

These primitive pictures with their careful symboli-

[1] See figure of Honey-bee.

[2] Three circles upon the sacred skull of the white buffalo were interpreted by the priest of the Ogalalla Sioux to represent prayers remembering four objects, earth, wind, sun, and water. Miss Fletcher, Report of Peabody Museum.

zation, or representations of natural objects, are expressions of that sentiment which was developed in the later ornamentation of Hellenic monuments to the dead where are pictured funeral banquets. This idea is manifested also in the so-called "festival of the tombs" among the Chinese. For that festival is held when the solar heat begins to carpet the earth with verdure, and when the rite of extinguishing the domestic fires and eating cold food is accomplished, after which the fire is re-illumined by a sacred mirror from the solar rays.[1] During the performance of the ceremony not only the dwellings are adorned with plants but the populace wreathe their hats with the cereal plant of universal use among them. The hopeful attitude toward the departed is the same in all cases. The same sentiment is sharply emphasized in the mural decorations of Egypt, on whose storied walls we learn that the mysterious fields of Amenti, where presides Osiris, are tilled by the Egyptian dead. This magic labor, it is declared, is a grand privilege, a celestial boon, and it suggests, as the Harvest Scenes of the Mexican gods in the Codex Troano, how the lives of souls and seeds exist to immortal fruitage in the Country of the Sun, — that blessed Isle, the Garden of Ialou. Swaddled like an acorn germ or as insect life in chrysalid the soul awaits the touch of solar fire to kindle again and bloom into the familiar and coveted form.[2]

A festival was made by the Mexicans every fifty-two years, which marked four times thirteen lunar and four

[1] See Les Fêtes Annuelles à Emoui. See Extinction et Renouvellement des Feux. Also Fête des Tombeaux. J. J. M. De Groot.

[2] It is a boon which the Egyptian seeks in his appeal to Osiris that the sun should shine upon his sarcophagus.

times thirteen solar years, and which was called by the remarkable title of a "sheaf of years." The day before the festival, at the expiration of the fifty-two years, every fire was extinguished. The priests, followed by the people, marched in a procession to a certain mountain near the city, and there watched the rising of the Pleiades above and across the zenith. The transit of these sacred stars was a sign that the world would exist fifty-two years longer. When this was seen there was great rejoicing; and fire was kindled upon the breast of one of the most courageous of the priests, whose body was opened, his heart torn out and burned on a pile lit by the new fire. Brands then were lit at the consecrated flame, from which domestic fires were kindled, — couriers from the sacred mountain with swift foot bearing the holy flame to the whole kingdom. This periodic ceremony, occurring not more than once in a life time, declares the same belief which the ideographist labored to express by pictured sign and figure.

On the thirteenth of June a festival of Fire was held in honor of the goddess Izcalli.[1] At that season vegetation was supposed first to feel the heat of the rays of the sun. The goddess is represented wearing the emblem of the sun, and in her right hand a disk and arrows, in the left, a sceptre, the *Ziutl*, or lightning dart. She wears a blue helmet mask adorned with lanceolate leaves, the face is party-colored, yellow and black like the cereal before the mouth of the mummy god. Her robe is decorated by the stepped lines and two disks (the sun and full moon). Another festival was held in honor of the goddess of the clouds, Tititl, who is also represented carrying the solar disk. This

[1] Codex Remensis. Bibliothèque Nationale, Paris.

festival is in commemoration of the thunder-storm, and is termed "conflagration of fire and water." Tititl wears also a helmet, but unclosed, and the lanceolate leaves rise from the base of round leaves, — customary adornment of the lunar goddess Metzli and her suite. In Tititl's left hand is the mystic web of blue; ornithmorphic feathers fall from her ankles, and these plumes border the mask in the crown fashion of the warrior.

Sky goddesses, — all is eagerness and movement. These figures may have been indeed representations of divinities, the *dramatis personæ* in those masked ceremonials of early Spanish chronicle.[1] In the same pages where is depicted Yzcalli and Zititl, are solar god, lunar goddess, gods of winds and rain, — all in active movement, crouching, leaping, and running as was the fashion in the barbaric masked dances: a movement finely expressed on archaic Grecian vases where are represented the flying Gorgon sisters pursued by the fleet-footed Perseus, swift-footed divinities of air and sky.

It did not fail to be observed that water is an especial agent in growth, and the principle of water was in consequence divinized, placed in the foremost rank of a divine hierarchy. The Mexican divinity of water is shown to spring from the flowing stream whereon are the cereal signs and solar disks fringing

[1] They represented upon festival days tragedies and comedies in due form, intermingling them with interludes which contain nothing low or grovelling. The subject of their tragedies were exploits and victories of their kings and heroes. On the other hand their comedies were drawn from agriculture and the most common actions of human life; the whole mingled with sentences full of sense and gravity. — *Acosta*, 11 c. 6.

its eddying inlets. It has the eye of Tlaloc, the rain-god, and the broad teeth. Its crown is not unlike those adorning the head of the Assyrian cherubim. There are the waving blades of the succulent grain upon its shoulders. A rapid action in the short lines contrasts well with the long curving movement of the stream. This conception indicates a lively imagination and a synthetic process of thought far exceeding the simple copy known to the labor of earlier artists, — the artists of cave and woodland. The figure is a colossal mask-head, sign of a principality as significant as the figure of Egypt's sun god with the head of a hawk. It is an expression of the sovereign principle of water, — the element without which men and plants perish. In this conception of the principle of water there is the kernel of mask usage; for the mask particularizes a distinctive attribute either by its conformation or ornamental device.

The eye of Tlaloc, the rain god, crowns the head of a figure represented in the Mexican Celestial Harvest,[1] which is interesting in the magnificent fringe of cereals pendent to the left arm whose hand is extended palm outwards with the intent to mark the munificent bounty bestowed. Here is pictured, at the foot of the personage, hiero-

grammatic signs associated with the honey-bee. Pyramidal lines rise from these signs, in shape like those emblems held in the hands of Egypt's gods. This figure — a possible portrait of an Indian king, representative of the sun — suggests by its adornment the relations of the sun to ripened vegetation. And the accompany-

[1] Codex Troana.

ing hieroglyphic signs are those used in common with the figure of the bee.

This probable relation of the Mexican Honey-bee to solar and lunar divinities is especially interesting in a study of ideographic forms. The bee is as important in Mexican text as the scarabeus in Egyptian. Some suggestion may be educed from the likeness to the mandibles of an insect of those pendants noticeable upon Assyrian and Hittite sculptures of the disk, — the one a lunar and the other a solar disk.[1]

Still more suggestive are the pendants of the Eddé solar disk,[2] where the faint lines of a cross are traced, ending in circles. So the Mexican hierogram of the bee-head appears with but slight variation, and when the disk is inverted. the mandibles associated with the bee are more clearly recognizable, and indeed the whole winged figure might be regarded as a conventional portrait of that insect. And here it should be recalled that the celebrated Ephesian Diana wears upon her garments the honey-bee and the four-petalled rose, equally the insignia of that divinity's attribute of fertilization and nourishment.[3] Thus in anticipation of the discoveries of science, the winged sipper of roses is apostrophized in ideograph as one of the fertilizing sprites of the floral kingdoms.

[1] See Sculptured Monument, Louvre, Paris; and British Museum, London. Also the works of A. H. Sayce, Monuments of the Hittites.

[2] Linteau de porte d'un temple trouvé a Eddé pres de Gabeil (Byblos), Mission de M. Renan.

[3] See Statue. Museum, Naples, Italy.

To the winged disk of the Mexican solar god[1] is added human lineaments, forming a kind of mask-head, with curved tushes or bee mandibles connected by a line of four teeth. Here is the rope-like or rotary disk sometimes presented in hieroglyphics painted in the four colors, red, blue, yellow, and black.

In this remarkable sculpture there is an example of that representation of the teeth which is the ugly characteristic of Mexican hieratic art, and which is observable in the mask at head of this chapter. It may be seen especially emphasized on the skull-mask, where the grinning teeth are represented from cheek to chin. And so delineated it will be found an unlovely reminiscence in Mexican text, or as an appendage to the ornithmorphic insignia of the gods; representations on Aztec vases and votive clay figures alike bear the same peculiarity.[2] The importance of their significance in this early essay at composition, when human ideas were all images and those images were representative of natural objects well known to experience, is evidenced in every turn of the leaf of archaic Mexican scripture. The tower and fringed foot (perhaps of the bee) are adjuncts to the

Aztec vase with the head of Centeotl, goddess of maize, in relief, the mouth open, showing the teeth. Museum of Antiquities, Mexico.

[1] Mounting to a portal. Chichen Itza, Yucatan. See Monuments, Trocadero, Paris.

[2] Codex Remensis, see beneath the left hand of the god Veytecuiluitl. The application to ornament of the figure of single rows of teeth as given here, where, in the first example, the object is apparently supported by the eyes of Tlaloc, and in the second, there is an ensemble of symbols combining a point,

device of the teeth in one of the examples selected for these pages, the human mouth thus portrayed at base. Another and fine illustration of

compactness of ideographic expression combines with the teeth, a water spring, four circlets, and the crescent moon.[1]

But these are simple reiterations of the old story of nourishment and food supply given in the figure of

maize with the symbolic teeth, and the eye of Tlaloc, the rain god, inscribed thereon as here shown. The needs of the dead were illustrated in the Mexican representation of the mummy god, in which both the triple teeth and the stalk of grain before the open mouth are portrayed. It is an occasion of judgment on the intellectual habitudes of primitive peoples that the common and grosser needs were so literally carried forward in food offering to their immortal dead, — a custom that invited men to embody all force and niche every god in a shrine of materialism. Of this the Mexicans in their oldest tradition present especial examples in supplying the gods with food. To Tlaloc, whose eye lies in the dainty

pendant of the eye of Tlaloc, crescent, supported by four columns or

lines, and human and animal skulls, — each suggesting a novel comparison to the dental ornamentation common in architectural decoration noticeable in the bed-mouldings of Ionic cornices. (See illustration of Ionic capital in Chapter VI.

The stepped altar and dental line are associated in Mexican hieroglyphic writing; as also they are united in battlement and frieze of the monumental tomb of El-meghazil of Amrith and which suggests some farther explanation than convenience of structure or mere imitation.

[1] See Memoirs sur la Peinture Vidactique et l'Ecriture Figurative des Anciennes Mexicains, par M. J. M. Aubin.

cup of a flower or was a glint on hilt of the sacrificial knife, the assiduous Mexican offered the infant's flesh whose soft folds and rounded contours the literal Rubens has painted like the tissues of that rose which the artists of the Palenque, in the days of archaic sentiment, sculptured on their walls.

But it may not be forgotten that these weeping sacrifices were believed to move the god of rain-clouds to come forth and fertilize the drooping maize; and it also should be recalled that the priest taught, and possibly believed, that by this consecration the sacrificed children were incorporated into deity, — a transubstantiation, key to most occult rites, which was indeed emulated by the sometime voluntary immolation of a member of the priesthood itself.[1]

The great national era of Mexico is that epoch when maize was discovered as an edible plant. It is called a divine gift both in the traditions of North and South America. Its discovery is attributed in the latter

[1] It was not until 1472 A. D. that there came a new revelation to Mexico, in the king Nezahuaitl, whose poetic nature and philosophic meditation raised him from the limits of a sanguinary materialism which like an hydra-headed monster held his kingdom fast in a deadly embrace. Somehow, and perhaps by that divine inspiration known to early traditions, the good king looked about him with dismay. Seeing as in a vision his country's sore need of reform and those initiative steps, which were not however an abrupt breaking of custom but a transcendental following of ancient belief, he built a pyramid, a teocalli of nine stages, — the stepped altar of many colors, — and consecrated it to the worship of the God of Heaven, to whom the offerings of flowers were alone permitted. The flowers, as has been related, were divine symbol of Tlaloc, and so the transition from infant immolation was bridged, — out of a sanguinary rite arose a custom the most beautiful known to the modern world.

country to Quetzalcoatl, god of the winds, whose cross has been shown in association with flower and disk of the sun. That there exists some fructifying force in the winds is an ancient belief, and the Mexican, not content with a simple sign of the winds, figures a stalk of grain borne by a bird-headed deity,[1] as was held in the hand of an eagle-headed deity a cone (or was it the maize?) represented in Assyrian mural sculpture.[2]

The same cereal device is represented as a maskette upon the head of Yztapaltotic, who bears in his right hand a figure of the snail, symbol of Metzli, Mexican lunar goddess, and Quetzalcoatl, divine donor of the plant. In the other hand Yztapaltotic bears the sacrificial knife, while the mingled colors of green, red, yellow, and blue, defining his gay insignia, declare an association with the universal phenomena of earth and sky.[3]

In the Egyptian "Book of the Dead" is pictured twelve personages, in sheafs, whose breasts rise from a basin of fire. Before each of these personages is an enormous ear of corn,[4] and thus again by the cereal and the flames we are reminded of the solar source of life. To preserve their immortal existence the gods of Egypt periodically bathed themselves in this divine element.[5] As in the representation of the twelve divine personages, so Centeotl, Mexican goddess of grain, is depicted surrounded by the figure of the cereal, in archaic vase configuration,[6] or beneath the mask is portrayed a cereal ear, equally representative of fertility. (See Aztec vase on a previous page.)

[1] Codex Troano.
[2] British Museum.
[3] Codex Remensis.
[4] M. E. Lefébre.
[5] M. Gaston Maspero.
[6] Ethno. Museum, Berlin.

The sculptured masks of the Mexican gods are descriptive images of the attributes of the divinity represented; and this is true respecting the colored vignette. The complicated lines are of especial meaning. Like an ingenious Chinese mechanism, the combined figures can be taken apart and each shown to be a form complete. Compact with symbols and emblems, they are bundles of ideas, a map of imagery. The luxuriant development of constructive methods among these Indian artists was only restricted by religious habitudes, their grand plenitude of expression being the result of the inexhaustible signs of life in the heavens, in the seas, and upon the earth. The universe — outcome of the secret force of intelligent Life that sits within its mazes breathing into the abyss suns and planets and all efflorescence of fire and frost, of water and earth — was a picture-book whence all illustration issued as naturally to the waiting thought of the barbarian as form to growth.

The Codex Remensis contains over forty diversified images in all trappings of mask and insignia which varied Nature suggested to a swiftly engendered fancy. There is the anthropomorphic butterfly from whose colossal mouth issues a human face, the teeth showing behind the parted lips, suggesting by the skull attached to its plumage that this may have been a Mexican Psyche declaring resurrection, as upon an ancient cippus tomb of one unknown, buried under Italian skies, was carved a death-mask and in its open mouth the wide wings of the same emblematic insect.[1] Nor is neglected in that Mexican picture the figure of the

[1] To Freyja, lunar goddess of Scandinavia, was consecrated the butterfly.

cereal, the waving green and the red-lidded eye of Tlaloc. With all diversified flecks of color, a butterfly masquerade, it is a bright image of the anthropomorphic god amid its wondrous evolutions.

In these pages is the eagle mask upon the head of a kneeling divinity, — picture, perhaps, of the anthropomorphic thunder-bird of the Northwest. He bears in his hand the mystic blue web; beneath him are dragon and serpent, and above the eagle beak are moon emblems. There is Yztacolliuhquies of the hidden face, — a figure half in gray and half in rose-color, like the sky at sunrise. The mask, peaked and helmet fashion, — perhaps the helmet of Hades and a Mexican Perseus, — thus equipped, springs into day. Badge of the sun, transverse lines of the cross of the winds, efflorescent plumage upon the long shaft of the sacrificial knife, pointed like a sun-dart, together with the short, alert lines used in the representation of the hastening "Being," are worthy image of sudden coming dawn. Oceolotle is disguised in an animal mask, — the beast of spotted skin. And Tlacolteotle hides in the lunar mask, with yellow crescent and plumes, a crown of insect wings, and the mouth, sole human lineament, covered with black even to the parted lips, wherein shine the broad teeth of the wild man in hungry, carnivorous surfaces. Every mask curiously like and strangely diversified, and all in some way hinting subtilely and boldly of natural phenomena.

The death's head, seldom omitted, is seen in the accoutrement of Miquit-la-te-cotl. His wife bears a vase in her right hand, of the shape of the Egyptian hierogram for extension, and which is placed sometimes between the two eyes — the sun and moon — in Egyptian

vignette. Upon the side of this vase rests a human head and hand, painted yellow. And here is the death-mask, pendent to a banner gayly decorated with crescent moons; their juxtaposition suggestive of renewal of life. The face of the goddess is party-colored as the face of the sun-god on the Zuni Shield of the Bow. Insect-wings — bee-wings — and a bee-like insect within the green plumage adorn the head. There are pendent eagle feathers and the budding foliage of the moon-goddess, — all variety and figure, a graphic image of nascent life.

Savage decoration is in no wise a mere folly of picturesque vainglory; and color or party-color on god or man is of some mystic import. The putting on of paint, it has been stated, is always a part of Indian ceremonial.[1] It is believed to be a medium of approach in religious

[1] Warriors formerly were accustomed on return from a successful adventure to paint themselves in red and black colors, and adorn themselves with swan's down. — ADAIR.

See Assignment of Colors to the Cardinal Points, in Notes on Certain Maya and Mexican MSS., by Prof. Cyrus Thomas. Also, relative to sacred use of color, see Catlin on Osceola the Cherokee warrior's death: "He called for his red paint and his looking-glass, which was held before him, when he deliberately painted one half of his face, his neck, and his throat, his wrists, the backs of his hands, and the handle of his knife. . . . His knife he placed under his belt in its sheath, and he carefully arranged the turban on his head, and his three ostrich plumes that he was in the habit of wearing in it. Being thus prepared in full dress he laid down a few minutes to recover strength sufficient, when he rose up as before, and with most benignant and pleasing smiles, extended his hand to me and to all the officers and chiefs that were around him, and shook hands with us all in dead silence, and also with his two wives and two children. He made a signal for them to lower him down upon his bed, which was done, and he then slowly drew from his war-belt his scalping-knife, which he firmly grasped in his right hand, laying it across the other on his breast, and in a moment smiled away his last breath without a struggle or a groan."

ritual. The dead are painted that they shall be recognized in the land beyond, the decoration being regarded as a supplication.[1] Thus color bears a symbolism in mask decoration, in some if not all localities, and is an important feature in the arcana of the masquerade. In Dakota rites color symbolism is of wide application: white is sign of consecration; blue represents the winds, the west, the moon, water, thunder, and sometimes lightning. Red symbolizes the sun, stone, forms of animal and vegetable life; yellow, the sunlight distinguished from the fructifying power of the sun.[1]

Among the Navajo Indians[2] colors are used in representation of the respective cardinal points, and these are white, symbolizing the east, blue the earth, yellow the west, and the north is represented by black. The upper world is symbolized by blue, the lower by white and black in spots. The colors south and west are permanent. Those east and north are interchangeable.

A system of color symbolization is carried into Indian rite and ceremonial, and different hues appear as active agents in the cure of diseases. The colors used by the Arizona[3] Indian are carefully effected by means of

[1] A. Fletcher.

[2] Washington Matthews.

[3] To avert diseases medicine men make a *ramada* — house of boughs — ten feet in diameter. Within they illustrate the spirit land in a picture seven feet across made in colors by sprinkling powdered leaves and grass, red clay, charcoal, and ashes on the smoothed sand. In the centre a round spot of red clay about ten inches in diameter, and around it several successive rings of green and red alternated, each ring being an inch and a half wide; projecting from outer ring were four somewhat triangular-shaped figures, each one of which corresponded to the cardinal points, giving the whole the appearance of a Maltese cross. Around this cross the figures of men with their feet toward the centre, — some made of charcoal with ashes for eyes and

vary-colored earths and forest leaves, which are disposed in an arbitrary and conventional manner in the composition of a pictured design made in the shadow of the "house of boughs," the ramada. The color yellow, however, takes precedence in medicinal usage, which suggests some observation of the solar origin of colors [1]

hair, others of red clay and ashes, etc. These figures were eight or nine inches long, and nearly all of them lacked some part of the body, — some an arm, others a leg or the head. The medicine men seated themselves around the picture on the ground in a circle; and the Indians from the different bands crowded around them, the old men squatting close by, and the young men standing back of them. After they had invoked the aid of the spirits in a number of chants, one of their number, — apparently the oldest, — a gray-haired man, solemnly arose, and carefully stepping between the figures of the men, dropped on each one a pinch of the yellow powder, which he took from a small buckskin bag which had been handed him. He put the powder on the heads of some, on the chests of others, and on other parts of the body, one of the other men sometimes telling him where to put it. After going all around, skipping three figures, however, he put up the bag, and then went around again and took from each figure a large pinch of powder, taking up the yellow powder also, and in this way collecting a heaping handful. After doing this he stepped back, and another medicine man collected a handful in the same way, others following him. Some of the laymen, in their eagerness to get some, pressed forward and were ordered back. But after the medicine men had supplied themselves, the *ramada* was torn down and a rush was made by men and boys, handfuls of the dirt were grabbed and rubbed on their bodies or carried away. The women and children, who were waiting for an invitation, were then called. They rushed to the spot in a crowd, and grabbing handfuls of dirt tossed it up in the air so that it would fall on them, or they rudbeb their bodies with it, mothers throwing it over their children and rubbing it on their heads. This ended the performance. — *Yuma Ceremonies. Camp Verd, Arizona. Dr. W. H. Corbusier, U. S. A.* (See trans. Anthropomorphic Soc., vol. cxi. p. 143.)

[1] The sun-circle is made on the ground, carefully screened. There are two concentric rings composed of colored substances of various shades, the diameter of the outer ring being ten or more feet. Dry leaves of various trees are mostly used in effecting the different shades

and perhaps explains their sacredness in those archaic paintings that are devoted to particular ceremonials.

The colors used by the Western tribes of Indians are red, blue, and black. The vision of the Do-thlub Indian was clothed with cedar bark dyed red, and his face painted red and black, or party-color.[1] The same party-color was used in preparation of the personator of the thunder-bird in Thlinkit ceremonial. The purpose of this method of painting — the arbitrary juxtaposition of the two colors on the human face or on that of the deities, as in the case of Yzcuina, goddess wife of the lord of the dead — must be surmised from the ceremonial usage of the symbolic colors. Black is very likely in-

of color ; and if the weather permits, the conjurers go into the mountains to collect earth, clay, and colored sand for the same purpose. The clay used is the same applied for body paint. The inner ring is called *bas*, or *nibas*, — that is, "round." The rim of the circle does not follow the line of a true circle but shows sallies and angles. The spaces in the angles are frequently colored. These colors, when not mineral substance, are made by drying leaves on the fire and grinding them to powder. The angles, or corners, in the circle represent rays of the sun, and the whole circle is an image of the sun. The effigies of four men, each painted with a different color, are placed on the inside of the circle; they are called "God's people," or divine people, and represent genii that can only be seen by the conjurers in their dreams. They stand on one leg only, the other leg being wrapped around the one on which they stand. This helps to remain on their legs longer. On their heads is an ornament resembling two horns, — as the name has it, two hats. The men represented by these effigies are supposed to dream, and to convey their dreams to the conjurers by means of birds called "God's messengers," each bird having the same color as the effigy. The effigy of the black man lies behind black rays ; the blue man, blue rays ; the yellow man behind yellow rays ; the white behind the white rays. Before each of these effigies is placed a sort of standard (*nada*) six feet high. These standards are carried about in the dance, and their purpose is akin to lightning-rods. It is claimed that the *nadnai* insures bodily health to the dancers. — A. Gatschet : *On the Chiucahua Apache.*

[1] F. G. Swan. Contrib. Knowledge, etc.

tended to refer to an especial kind of earth in which plants appear to have spontaneous generation. Red is more frequently an emblem of the fructifying rays of the sun. These two colors upon the face of the goddess of the dead suggest, when used upon the human face, an appeal to the sun, god of resurrection, — a prayer in the words of the Egyptian to become "Strong and sound like the Sun, immortal."[1] Such indeed may have been the hope of the sensitive soul of Osceola, as he lay awaiting death in the paint and regalia of the Cherokee warrior.

Figures of the gods of Egypt were sometimes represented party-colored, green and black,[2] and it is signifi-

[1] Inscription of Chomunhetep. Trans. S. Birch.

[2] The party-colors of the Egyptian gods of the dead suggest decomposition and renewal: or in Indian symbolism, solar force vitalizing matter.

La couleur en Egypt n'est pas symbolique: elle a la prètention d'exprimer la teinte réel des objets. Elle ne devint symbolique que dans le cas des sars, ainsi la couleur verte des dieux des morts; encore suis je certain que des Egyptienne ne se figuraient pas ces dieux comme des cadaves animis et a demi decomposés par consequent aux chairs verts et noirs. — M. Gaston Maspero. (In correspondence.)

See also M. Gaston Maspero, La Peinture et la Sculpture, L'Archeologie Egyptienne, pp. 197–199.

Upon a monument at Louvre (number erased but probably a sculpture of an early period of Egyptian art), color is especially identified with sacred emblems. Four rectangles are arranged in central ornamentation, one above the other; and these are painted yellow, green, blue, and red severally. Above these are symbols of Osiris. Two hawks bearing the disk sit upon the so-called flamboyant horns of the sacred ram. Between these horns is a large disk, and above are exaggerated, emblematic plumes, their configuration not unlike those in a figure supposed to represent equilibrium, sculptured on the walls of the temple of Palenque (given in preceding chapter). The painted rectangles are flanked by four ostrich plumes, and these are of a greenish-blue. Beneath this curious device is a representation of the funeral coffer, on

cant that the Theban Amounra has a red coiffure while his body is painted blue.[1] This head-gear was decorated by two large plumes, the disk of the sun, and an asp, — these figures representing his functions of sovereign of the lower world, while the color of his flesh symbolized the god's dominion over the celestial realms. In such arbitrary choice of opposite hues there is a suggestion of an earlier symbolism of color of which this example is a remnant.

A careful application of color is evident in Egyptian ornamentation and hieroglyphic inscription; the temples were a mass of richly colored devices bearing testimony to an idea of color complement as well as a knowledge of the natural blending of vivid hues in brilliant light.

Such stones as absorb the paint, as for instance the porous limestone, were coated with stucco prior to the decoration. Even the beautiful red granite whose natural color pleases the fastidious eye was prepared in the same manner in some cases, and in others green paint was used to stain the rose color, thus combining the colors red and green. The red granite was evidently held in high esteem, as at *Beni Hassan* the walls of the tomb are stained to represent this stone where green hieroglyphics were placed upon the artificial ground. (This persistence in alliance of green and red is worthy of note.) The colors of the Egyptians were

which sits Anubis, the jackal god, painted in conventional black. This god, chief of the sacred mountain, wears a collar in shape corresponding to a Mexican hierogram and given in Codex Bodleian, with a bar and ring (also an Egyptian sign). Undulating lines flow from the collar in the Mexican representation as from the Egyptian collar *ousech*.

[1] Wilkinson Nat. Hist. Amoun. p. 4.

principally blue, red, green, black, yellow, and white, and the combination most favored was red, blue, and green. Yellow was combined with black, forming a kind of harmony, and some few mixed colors are observable as purple, orange, and brown.[1]

The Chinese regard color in the construction of their temples, being directed by its symbolic relation with their various deities; the roofs to those consecrated to the heavens and to the earth are yellow, red, and blue. The silks burned in offering have their prescribed color; seventeen pieces of silk in colors blue, red, black, and white are sometimes offered to the spirits of the rain and wind. The precious jade stone offered by the Emperor at his assumption of his office, is required to be of yellow color. His prayer at this important epoch must be written on a yellow tablet. The altar of Shay, the Spirit of the Sun, is composed of two terraces, and the upper is covered with earth of five colors, — yellow in the centre; blue at the west; red, south; white, east; and black at the north. (See account of earth-painting by the Navajo Indians, on a previous page.) The walls of the Thibetian temples, carefully oriented to the four quarters of the heavens, are often painted on the several sides in particular colors, — the north side is green, the south, yellow, the east, white, and the west, red; and the grand ancestral god, Bihar of Thibet, is represented with human skulls as a necklace around his neck, painted in black, red, white, and yellow, and at his feet are four human figures in the same colors.[2]

The mosaic mural decorations of Assyria show a

[1] See Wilkinson, Ancient Egyptians. Also Monuments of the Egyptians in Berlin, Louvre, Paris. British Museum, London, etc.

[2] Le Buddhism au Tibet, M. Schlagintweit, p. 121.

preference for the color yellow; and animals of the size of life are given in yellow upon a blue ground, the tone of colors unmodulated in all cases. The Assyrian artist used yellow, blue, white, and red; black was reserved for the hair and pupils of the eyes. On the unmodulated ground-tints of the robes of the Assyrian gods and king were delineated the ever-recurring rose, the emblematic flower, and a rectangle.

From the sand-painting and decorative pottery of the Arizona and Navajo Indians, the sand-painting of the Japanese (now a street show), to painted stucco and glazed tiles with conventionalized animals, and the rosette and anthemions upon the palace walls of Nimrod, there is but the natural march of development, so close is the following of the motif and style of decoration. Color is of ancient tradition; it belongs to the symbolizations of the peoples of the plains and deserts, to the wild folk of the woodlands and oases. Its primitive relations were scarcely destroyed by the mandates of decorative art in a polychromie of contrasting hues suited to architectural necessities.[1]

In the Kokko mythologic order of the Zuni Indians, black represents the earth; but it is not painted in a solid body, being flecked with white like the two colors used to symbolize the lower world among the Navajo. Those colors which represent the cardinal points among these people are yellow, signifying the north, blue the west, red the south, white the east; and the heavens were represented by all colors, the earth by black.

[1] According to Lepsius, it existed in Egypt, 3338 to 3124 B. C. It lingers at the present day as a dominant motif in decorative work in Japan, where the white flower outranks its companions in species, and being ascribed to the female, and the red to the male sex, is used in combination at wedding ceremonials.

The ceremonial of the Kokko is performed in mask, both mask and actor wearing the livery of color suited to the divinity whom he desires to represent, — either that of a respective cardinal point, or the heavens represented by all colors, the earth, and Pa-oo-ti-wa, father of the sun, and lesser divinities. The mask of the father of the sun is decorated at the base with green boughs, and upon the top a feather is fastened. The colors are yellow, green, blue, and red.

A day is consumed in the decoration[1] of these sacred masks. Donning the mask, the actor is not only a representative of his god, but is endowed with the god's "breath." The mask is put on in the secrecy of the mountain places, and thus equipped the participant to the ceremonial returns to his village by moonlight. No male child after four years may on death enter the sacred abode of the gods, the Kiva of the Kokko,[2] unless he has received the sacred "breath" imparted on assuming the mask, in which ceremonial there is a ritual, the aim of which appears in appeal to his respective deity represented by the mask, to enable his representative to raise the maize,[3] means of sustenance of life. Any man or youth desiring to raise yellow corn appeals to the So-la-mo-bi-ya of the north, and similar appeals are made to those representing other colors.

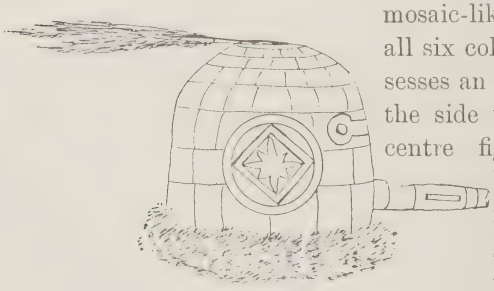
[1] Religious life of the Zuni child. Ethno. Report, 1883–84. Mrs. Stevenson.

[2] In the mysterious passages of Osiris and his suite of souls marked by hours, the third hour is marked by inhaling or *tasting breath*, resulting in transformation. See Livre de ce qui est dans l'Hemisphere Inferieur, Salle Funeraire, Louvre. Also trans. Theodule Deveria.

[3] See Mrs. Tilly Stevenson's account of the pathway of meal in ceremonial of dedication to the Kokko. Ethno. Report, 1883–84.

A curious sand altar is made in the "Kiva" of the north, yellow sand at the base, over which is sprinkled white. There is the sacred bowl full of medicine water, about which in two concentric lines are represented the gods, each in his respective color. The shape of the mask does not vary; the color is a mark of its especial consecration. Four of these masks are ornamented by a white-rayed circle at the side, within which are concentric lines of red and blue surrounding a sphere which is divided into four compartments by the four emblematic colors, twice repeated. The whole figure thus forms a rose pattern, which, by abrupt contrast of color as well as by its configuration, distantly resembles smaller cathedral windows, whose wheels are full of the glory of these beloved hues.

The sixth mask of the Kokko order[1] is decorated in mosaic-like squares of all six colors, and possesses an ornament at the side which has a centre figure resembling an irregular-rayed star. And this is placed



[1] The Kokko appear to be mediators between men and the sun. "So constantly are the lesser gods employed," relates Mrs. Stevenson, "in offering plumes to the great god, that at night the sacred road can be seen filled with feathers, though by day they are invisible. It is believed that the soul, or essence of the plumes, travels over this road just as the soul from the body travels from Zuni to the Spirit Lake (within the sacred mountain), and in their offerings of food, the food itself is not received by the gods but the spiritual essence of the food."

The feather stick is an important object in Zuni masked ceremonial;

upon a white square, which in its turn is ornamented by a white ring, the intervening space between the ring and square painted blue and red alternately.

The figure of the mask is, as has been said, always the same. The linked circles, peep-holes,[1] to the mask are carefully painted in black. There is the appearance of much painstaking in the decoration; the side ornament particularly is characterized by a careful consideration of contrasting elements in color. On the mask of the east, the rosette-like ornament is encircled by black, so suiting the exigencies of a necessary contrast, since the conventional white circle could not be seen upon a white ground. Black, however, is observable upon each mask, either upon the tube-like mouth-piece or the peep-holes. Upon the mask of the heavens it is several times painted in the blocks of the check covering the mask with its unmodulated tints. The idea of the square is uniform with the ornament at the side, for that is singular in presenting the square within the circle. The quadrangular space or rectangle of earth to which the black blocks of the check may refer by their shape, as by their color, is of especial interest. The *U-ma-ne*, or sacred square of earth, figured by the Uncpapas in a ceremonial of consecration of the white

each is planted with due consideration of its respective cardinal point, and each is painted with its representative color. Those of the zenith and nadir are placed to the west on the road to the Spirit Lake, wherein is a passage-way of four chambers.

[1] These peep-holes justify the supposition of M. Gaston Maspero that the stone object might have been used for this purpose. See note, chapter xi.

They are an exact counterpart to a kind of goggles or eye-protectors seen on the face of a sitting figure sculptured on the pyramid of Xochicalco. See figure in preceding chapter.

buffalo's skull,[1] is covered by carefully prepared black soil. In this ceremonial the sods are removed and the skull of the buffalo is placed in the centre of the square of exposed earth. On the forehead is painted three circles,[2] and from the outer rises a representation of the sacred artemisia, used in the rites of consecration. These circles are representative of, or are a supplication remembering the flowers of the earth, wind, sun, water, and finally the buffalo itself.[3] The priest designates by gesture, in the process of the rite, four circles about the skull, from left to right, with a bunch of the artemisia held in his right hand, when he thrusts this bunch into the left eye-socket; repeating the motion with a second bunch which is deposited in the right eye-socket; and finally a third motion carries a package to the mouth. Thus the Indian priest remembers those lineaments which are especially regarded in the Egyptian ritual of the dead, and in the installation of the Chinese god, and as these also are carefully marked upon the face wrapping of the Peruvian mummy.

Not only is the square delineated within the circle

[1] The white buffalo is believed to be chief of the herd. The Indian who slays one is thought to be especially under the favor of the gods; but he only who possesses four sons is permitted to retain the hide of this buffalo. See the White Buffalo Festival of the Uncpapas, Miss Alice Fletcher, missionary.

[2] In Athenian money, Zeus is figured with a small shrub at his right foot, an eagle at his left, and over the left shoulder triple concentric spheres. See Mythologie, Max Colignon, p. 11.

[3] A mask or skull with feather (or sprig) in the eye socket is a Mexican hieroglyphic device.

"The use of sweet grass or some aromatic shrub is found in all religious ceremonials of an elaborate character." (Miss Fletcher, in her Ceremonials of the Omaha Indians.)

upon the skull, but another square of earth is also exposed in farther arrangement of the rite; where, after the soil is carefully mellowed and made fine, there is placed a peculiar black earth[1] which is transferred from a new blanket and covered with a red cloth. This black earth symbolized, according to the priest's interpretation, "the land that brings forth, — it is the mother." The square, both upon the skull and the quadrangular earth, represented the cardinal points; these in one case were carefully indicated by the transverse lines forming a Greek cross.

The reader of hieroglyphic writing perceives the importance of these facts. The square is a prominent device among Egyptian, Chinese, and Mexican hieroglyphic figures. Indeed, the writing of those peoples is made to approach or actually form a square. Its application as an ideograph, in ornamentation of the mask, is a mark of its especial importance. It is interesting, therefore, to discover its use in ceremonial, as related by Dr. Franz Boas, for the rite and ideograph are related, — the former is the vignette, the latter the hieroglyphic equally expressive of human thought.

Mexican writing.

"In a ceremony of initiation into the society of Ts'ētsā'-ek'a (the Secrets) the men repair," states Dr. Boas, "to the forests, wherein the novice is fasting, and seeking out an open space they take a long rope of cedar-bark,

[1] "This black earth was described as resembling coal, and that it was rare and difficult to obtain. It is always gathered from the sides of ravines, or where the banks have fallen away, exposing it," remarks Miss Fletcher, who adds that she was inclined to the opinion that it is pulverized lignite.

prepared for the purpose, and lay it along the ground in the form of a square. They then sit down inside the square, along the rope, and sing four new songs composed for the rite. The two first are in a quick binary measure, the third in a five-part measure, and the last in a slow movement. One man dances in the centre of the square. All are adorned with head-rings and necklets of hemlock branches. While the assembly dance and sing, the novice appears, pale and haggard from the long fasting; when all accompany him to the village where the old men and the women have been holding a feast, — the former in black paint, the latter in red, and both in head-rings and necklets of cedar-bark, their hair strewn with eagle-down. And here in their midst the novice performs his dance and ceremony of initiation."

The quadrangular form of archaic temples is a noteworthy sign of adherence to the primitive symbol. What more rational than to erect in place of the ramada, or house of boughs, a permanent wall around the sacred *U-ma-ne,* whose oriented sides should ever remind the devotee of the four divinities of the skies, and within which is sheltered this Campo Santi. The symbol of the temple in Egyptian writing is a rectangle; and the word "heaven" is written with the figure of the heavens, above which appears the emblematic square and beside it the figure of the earth, — thus seemingly identifying the square with the device of aboriginal Indian usage. The Mexican device[1] expressly emphasizes its sacredness by placing a rectangle protected by the squared volutes that are seen in the round, and in the manner of bee-mandibles, beneath and above the masks in the

[1] See Sculpture, Museum Trocadero.

Mexican writing. And with corresponding suggestion, the cross of winds is so united as to form a kind of lattice in the form of a square in Mexican architectural ornamentation, — the device observable in Roman decoration of the days of Caracalla.[1]

The enclosure in which ceremonial dances are performed is portrayed by the Moki cult in a quadrangle figure,[2] the interior representing the place of fire. This figure is used in Egyptian sculpture and the interior painted red as was the custom in Mexican pictography.

Ptah, supreme god of Memphis, is associated with other gods in the creation of the physical world. He is an incarnation of embryonic matter that in him is represented in the way of transformation. He symbolizes the inert form of Osiris, and is portrayed enveloped as a mummy standing upon a stepped platform. In Egyptian hieroglyphics his name is written within a rectangle called the dwelling of Ptah. The transforming body, which is then armless, — as are they who follow Osiris in the mystic change of the eleventh hour,[3] — is perhaps depicted by the looped figure of three circles, in this device, one arranged above the other. With this figure are the signs of earth and land.

This association of the embryonic god, one of the

[1] Baths of Caracalla, Rome, Italy.

[2] Moki Etchings. Garrick Mallery, p. 237. Ethno. Report. See also shaman's lodge, p. 196. Ibid.

[3] Four gods without arms appear in the vignette of the eleventh hour in the world beyond. At this hour the great god reveals himself. He addresses them: "I manifest the hidden things. I explain the mysteries." (M. Deveria.)

authors of creation, with the square is interesting in observation of the survival of the symbol in relations appropriate to the aboriginal interpretation of "unappropriated life," given by the Ogalalla Sioux. It bears some unknown affiliation with an ancient Egyptian sign of the hare above four circles as it is figured with these signs in monumental inscription.[1] The four circles are suggestive of the four winds or the four cardinal points. The number four, significant of the four sacred spaces, is figured by the orientation of the archaic temple. The rectangle is both used as a sign of the temple and the dwelling of Truth in Egyptian writing. In Scandinavian pictography it is a sign of a holy enclosure, and is termed Baldur's Hage.[2]

The rectangle is used also in picture of Freyja's brooch, the classic Brisingamen.[3] In this form the figure occurs in bridal adornment in Mexican pictography; in which case the centre is painted red, and so identifies it with the interpretation given by Northern Indians as an emblem of heat or fire.

Assyrian syllabary[3] produces a mysterious sign that suggests association of this emblem with the attributes of the gods by its apparent allusion to the name of Baāl, god of Babylonia. When therefore it is found sculptured upon the semi-pagan monuments of Scotland, with the Runic characters

[1] Sculpture on the tomb of Meri. Vth Dynasty. Louvre, Paris.

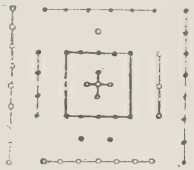
[2] See the square figured on the golden horns. Old Northern Museum, Copenhagen, where it is borne by two human figures as in sculpture of Scottish Monuments. (Stewart's Monuments of Scotland. Trans. of the runes, Tefidh.) See figure on page 95.

[3] See M. Joachim Menant, Le Syllabaire Assyrienne.

above, offspring of those weird days by Odin and Thor overruled, while beneath appears the cross, Christianized it appears not out of appropriate environment.

Sculpture on a Scottish monument.

Ancient figures in magical usage among the Chinese priests, in which is appeal to heaven and earth, are arranged to form a square with much mathematical accuracy;[1] a similar design to the one here was claimed to have been found on the back of the sacred tortoise, symbol of the earth, which reiterates the Oriental suggestions recalling the Occidental square of black earth.



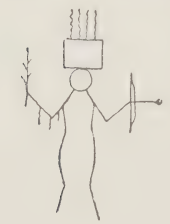
The sanctuary was a square structure which admitted only the priest and the king of Egypt. And the temple consecrated to the divinity of the earth in China was constructed in quadrangular form. Thus in structure and in inscription the figure of the square appears consecrated to religious usages by ancient peoples. The rectangle style still held sway in the Basilica church of

Chinese temple.

[1] Chinese Symbols, M. Hager.

early Christianity. The archaic purport long lost, it was continued from its structural convenience. Holy censers were swung within its walls, all unwitting of the pagan sign which was thus perpetuated. An enduring figure, it partakes of the nature of the heavens that never grow old, and of which it is a figure in Egyptian writing. It partakes of the force of thought which pushes on all sides to the extreme boundaries of reason. It is the image of space, and is suited to the linked procession of human ideals approaching the altar of the unknown Supreme.

The rainbow god of the Navajo Indians was represented by a square head, emblem of femininity, the round identifying the male divinities. It is observable that Indian pictography has represented the figure of the heart square, — the magic line connecting it to the mouth, — thus identifying animate life with the productivity of the square of exposed earth in the Sioux ceremonial. The Dakota[1] express the substance of that sacred strength within the hallowed square in a characteristic drawing. He declares the springing life of the shrub and grass by the figure of a deity bearing upon its head the sacred square, from which arise four magical lines. He also illustrates how the god of thunder is a kindling agent in the mystic creation.



Form and color are equally set forth in their sacred relations in the rite and in pictographic symbols of the

[1] See Mrs. Eastman's Gods of the Dakotas. Also Indian Myths, Ticknor & Co.

ancients. There is a noticeable reference to the first in the case of the Buddhist in a figure of his sacred vases, used in the rite Doudjed, each vase bearing particular titles such as: The vase of complete Victory; the vase of Works, etc. These vases were not permitted to rest directly on the earth but were placed upon an octagonal piece of paper. They were filled with the fragrant water of saffron, and decorated by interlaced bandelets in five sacred colors. Flowers also were wreathed about them. The rite of the consecrated vases had for its object the concentration of thought, — profound meditation.[1] Again, in the rite of the Holocaust, the Buddhist regards form and color. This ceremony consists in burning certain woods with offerings on an altar, a kind of kiln of white clay and brick engraved with mystical symbols following the prescribed form of the altar. The symbols were representative of the earth, fire, water, or air.

The officiating priest was clad in vestments of the color of the kiln used in the ceremonial. It was his duty to arrange the offerings, to prescribe the prayers, each of which commenced by the name of the element to which the offering is devoted. The priest also put the offering into the fire, having poured oil upon it drop by drop. The forms prescribed for the construction of the altar were those of the square in a circle, the hemispherical and the triangular. The circular altar, in the color red, was especially consecrated to the lotus, and was engraved by the symbol of water. At this altar supplications were made for success in war. The hemispherical, in yellow, was engraved with the symbol of

[1] Le Bouddhisme au Tibet, M. Emile de Schlagintweit, pp. 160–163. Paris, 1881.

air. The suppliants desired riches and the goods of life. The triangular altar was intended for prayer against wicked spirits and premature death. The fourth and last, the square altar, was called the sacrifice of peace. At this Holocaust the suppliants prayed against all calamities, and the rite was especially celebrated after the decease of some person in whom the suppliants were interested. It was claimed that the sins of the dead are brought together in this furnace, by the virtue of the *Dharanis*, pronounced by the Lama (or priest) officiating, and by the power of Melha or *Melhiac Gyalpo*, the lord of the genii of fire, who is always implored on these occasions ; and here they were burned with the offerings, and thus disappeared forever. The prayer offered in this remarkable ceremony was as follows : —

"I adore thee, and present thee offerings for the dead who has quitted this world and entered the circle ; for him who dwells in the assembly of the three divinities, most compassionate, who are sometimes gentle and at other times angry. I supplicate thee to purify him from the stains occasioned by violation of the law, and show him the right way. *Sarve-agne-dzala-ram-ram.*"

The same prayer was inscribed on wood and placed at the feet of Melha, represented, in quietude of spirit, resting upon the sacred lotus, flower-throne of Hindostan's beloved gods ; stalks of the flower painted blue are in her hand.

Thus again rite as symbolism recalls the square of uncovered and flower-bearing earth in the shadowy tents of the Ogalalla Sioux. Nor can be regarded the ornamentations in this shape upon the Zuni mask as

meaningless or as creations of an idle fancy. The object of the masquerade, an appeal for an abundant harvest of maize, the representation of the square on the "mask of the heavens" embellished with black, assumes the importance of an ideograph that recalls the typical shape of the mask of the rainbow goddess of the Navajo Indians. The varied color tells of fertilizing showers upon the black, fecund earth; all — color, shape, and form of decoration, as also the object of the ceremonial — bringing to mind the ancient tradition that when the rainbow raised its vibrating arch of colors, the Peruvian Indian dared not part his lips fearing that his teeth should be shattered, — a consequence most disastrous to the maize-loving devotee.

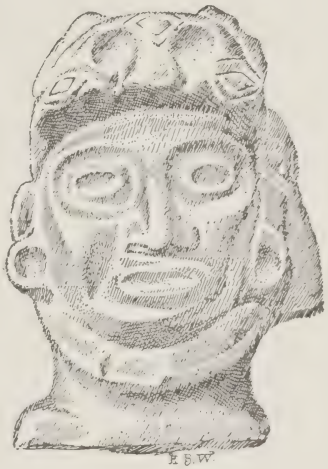
CHAPTER IV.

Different colors, result of the various colors appointed to the cardinal points, to the thunder god and the rainbow deity, appear in sacred decoration or propitiatory ceremonial among the American Indians. But to the colors red and black there seems to be a constancy of occurrence which implies some special meaning, a symbolization that is not perhaps peculiar to one people, for the curious vases of the earlier inhabitants of the Mediterranean are testimony of similar notions. On the painted Greek vases, which were particularly designed for votive offering or for burial rites,[1] — as for instance the beautiful lekythi vases in which all is ideal grace and unhampered movement of line, — the color seems to have been strictly conventional and constant. The earlier colors of the Grecian vase were originally black on a red ground, and afterward red on a black ground, — red and black (as in the case of the famous Cholula pottery) being the particularized colors. White was at first used sparingly, change in method of coloration coming in somewhere during the fifth and fourth centuries before our era.

The black and red colors are especially identified with Hellenic burial-rite through the "bandelets"

[1] See Painted Pottery of Naukratis. Cecil Smith. Naukratis, Part I. Also, Sobouroff Col. M. Adolf Fortwaengler.

which are represented on the lekythi vase, where they are seen in the hands of the mourners preparing to visit the tomb, recalling those bandelets of silk, in varied colors, which were of sacred usage among the Thibetians. A remarkable example of the use of these colors by the South American Indian is shown in a sculptured head of diorite stone. The stone is of a peculiar magnetic quality and was first painted a clear red (the material used probably a cinnabar, which is also used in the Chinese ceremonial of opening the eyes and other organs of the sacred image); this color is afterward coated over with a glossy black. The motive of this arrangement can only be explained by the general application of these colors in facial painting and their known symbolism.[1] But some suggestion of the aboriginal meaning expressed by red may be obtained from the practices of the New Zealand Indian, to whom it was a sacred color. The chief anointed his person with this color in sign of his office. Images were painted red, and



An Indian helmet sculptured in stone.

[1] The head was found in a cave nine leagues from Acapulco, obtained by the late Com. F. A. Parker. Original in Peabody Museum, Cambridge, Mass. The character of the stone was tested by M. E. Wadsworth, who remarks that the stone is strongly magnetic, quite large pieces being attracted by the magnet. (Copied by the kind permission of Professor F. W. Putnam, Curator.)

so became gods. The color was used to paint the stages of the dead, consecrated offerings and sacrifices, the *usupa* graves, chiefs' houses, war-canoes, in short everything was so colored; for by this means the objects assumed talismanic power.[1]

The sculpture represented on the previous page is particularly interesting in affording an example of the mode of wearing the lion's mask, mentioned in early Spanish chronicles. The intention of the sculptor is to figure the face of the warrior looking out of the mouth of the lion; the mouth and brow being marked by the sacred rectangle, of which figure particular mention was made in the previous chapter. But the work is not well accomplished, and the face appears merely to be crowned with a maskette. It is not an infrequent thing to find these sculptures of animal masks of gigantic dimensions, and so excelling in size and overshadowing the human face that it becomes but a small disk in the mouth, thus being a mere sign of the anthropomorphic nature of the image. It seems to be used as were the human limbs in the images of Buddha,[2] when represented as a lion, to show that notwithstanding the mask, the indwelling Being was an anthropomorphic power, — that is, the image was in fact a man masked.

A representation of the image of Buddha appears to be a description of the creative power of the thunder god, for in the hand pressed upon the breast of the male figure, which is armless, is the ring, Buddhic emblem of

[1] See Taylor's Te Ika a Mani etc. pp. 209, 210. There is a practice in China of mixing in a drink a powdered red stone called *hân-hông* to destroy the infesting evil spirit. This is also done in various foods.

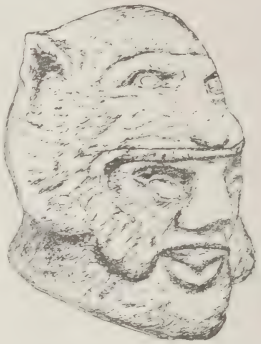
[2] Buddha was represented as a beautiful youth whose avatars, or incarnations, were portrayed in form of a lion head and human body, also a serpent, and also a tortoise.

thunder.[1] The female figure at the left of the image is represented as having been created first, and is complete. Two hands of the masked god are upraised towards the cherubim above, holding the silken bandelets, sacred in Buddha ceremonial as in Grecian. Two other hands hold the sacred shell; the right and left shells, sign of the opposite sexes. Another pair of hands support the male figure. Such is the complex method in which is given a description of creative power. From this and similar composite images slowly arises the comprehension of monotheistic divinity. Diverse images brought before the eye combine through this juxtaposition, and at length become one personality endowed with universal domination.

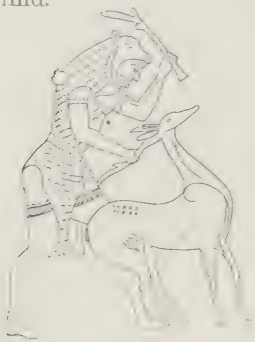
Image of Buddha in a lion's mask.

[1] Thunder, a being so constantly mentioned with other great gods in Peruvian pantheon, is conceived in Chinese myth as holding in subjection demoniac spirits by the power of his wisdom. He is called father and instructor of all living beings. He fills all regions with the different forms which he has taken. (See La Religion en Chine, Rev. Dr. J. Edkins.)

Explorations at Naukratis[1] brought to light a helmet mask in shape of a lion's head, which, although different from either the Mexican and that worn by Hercules in vase painting, is a remarkable example of the usage among the Greeks, being probably a later method of delineation of the mask than that in the present example in vase painting where is depicted Hercules and the Hind.[2]



Head in terra-cotta.



Hercules and the Hind.

The occasion of the gift of the lion's mask used in Peru, was marked by one of the principal feasts of the year, and occurred in November. The ceremonial was termed the Feast of the Lord Inca.[3] At this feast the Peruvian youths who were of royal lineage received their arms, after being costumed in the masculine garb worn by their people. The costume was made ready for the aspirant by his parents and relations with the utmost care; shoes were made of the gold-colored reed, and sinews of sheep with aloe-fibre were woven into a cloth which was colored red and formed into *huara*.

[1] See Naukratis, part i. pl. xv. Probable date of sculpture, fifth century, B. C.

[2] Hercules and the Hind. (Also figured by Max Colignac. Figurée de la Grèce.)

[3] Fables and Rites of the Incas. Christoral de Molina.

Above this, another garment was used which was made of fine wool that was colored yellow and bordered with black. Above the black and yellow garment, mantles were worn made also of white wool and woven in long and narrow strips that when put on were fastened around the neck by a knot whence hung a woollen cord, at the end of which there was a red tassel. The raiment thus arranged presented the colors yellow, red, black, and white. The first eight days of the ceremonial were devoted to the embroidery of this elaborate costume and in the manufacture of the shoes.

On the ninth the youths assumed black mantles,[1] their heads were shorn, and they repaired to the plaza with their parents and relations, who also were attired in conventional dress suited to the occasion. Special dresses[2] being accorded to each festival and marked by difference of color, which on this the ninth day was yellow with a coiffure of black plumes. In the plaza, young maidens join the assemblage bearing vases of *chicu*, when all march to the temple of the Sun and of Thunder, whose images were taken from their shrines and carried in triumph to the square. No sooner had this been accomplished than the king came forth and placed himself beside the solar deity. And at once the youths hasten to adorn the divinities, offering the *mucha*, or kiss of allegiance. The image of the moon, the lunar divinity, is borne from its shrine in the temple by the women appointed to the service, and placed in the plaza with the other deities.

[1] *Llantu*, that is, royal fringes.

[2] *Colca-uncu*, that is, *colca*, a granary (and also the Pleiades. See Mexican ceremonial at the crossing of the Pleiades); *uncu*, dress. Also, *huara*, word signifying a short garment very like the early English breeches.

When noon arrived the rite of sacrifice was begun; all the youths, each taking the sheep designed for his offering, marched to the foot of a certain hill where they tarried over night. On the morning, gathering each a bunch of wool from the sheep, the aspirants ascended the hill, leaving below the priests to perform the sacrifice of the sheep. When upon the summit, and as the smoke of the sacrifice arose, all blew into the air the consecrated wool,[1] giving voice to the following supplication: —

"O Huanacauri! our father, may the Creator, the Sun, and the Thunder ever remain young, and never become old. May thy son the Inca always retain his youth, and grant that he may prosper in all he undertakes. And to us, thy sons and descendants who now celebrate this festival, grant that we may ever be in the hands of the Creator, of the Sun, of the Thunder, and in thy hands."

At this juncture of the ceremonial, the *huari* and a sack were given the young men, with injunctions to live henceforth as brave men, "now that our father Huanacauri has bestowed upon you the costume of men." And they were guided downwards into a ravine where the elder men whipped the youths upon their legs and arms, enjoining them again to be brave and emulous of their valor. Then as this rite was concluded, all joined in a sacred song (the Huari), the young men standing in the midst of the seated assemblage, holding in their hands stalks of maize. As the strains of the song ended, all move onward to Cuzco, where they are met by shepherds, who conduct a sheep covered with a red

[1] The Greeks used wool upon their sacrificial vases. (See Œdipus, Sophocles.)

cloth adorned with "ear-holes" of gold, and who blow upon sacred shells as they approach. Before these is borne the *suntar-pancar*, the royal head-dress.[1] When the curious company came to the plaza of Cuzco, it was a signal for dancing and song, and which ended in a public chastisement of the young men, who again were whipped upon their arms and legs by their uncles, fathers, and other relations, to whom in return they offered *chica* drink.

The costumes in this remarkable feast varied in color upon the several days. On the ceremonial of the fourteenth, the inner dress of the youths was red and white, suggesting the paraphernalia of Yztacolliuhqui, described in the preceding chapter; the mantle was white, and adorned with a blue cord and red tassel. These garments were provided by the people. The priest of the Sun, whose duty it was to give these dresses in the name of the Sun, caused all the maidens to be brought before him, and to each he gave garments of red and white, and a bag of the same hues.

Thus clothed, both youths and maidens — the youths bearing their tents, the maidens their vases of *chica* — marched from the plaza out into the desert. With them walked the sheep in scarlet cloth with ear-holes of gold. Ceremonials were performed at the foot of the hills, and five lambs were sacrificed to the gods, — to the Creator, to the Sun, the Moon, and Thunder.

The youths were again exhorted and whipped, when all the assembly danced to the music of drums, the knights meanwhile holding in their hands staves deco-

[1] See the plumed crown in the Museum Trocadero, possibly of similar sanctity, — an insignia of royalty. The sheep was called *napa*, that is, salutation.

rated with wool and tipped with gold or bronze, according to the preference or means of the owner. At length the maidens, hastening to their tents, cried, "Come quickly, O youths, for here we are waiting for you!" Then the knights of Peru stood in a row before the god Anahuaqui, and behind them a second row of men, who served as arm-bearers, and in the rear of these was a third row. In front of these circles of men a gayly dressed personage took his stand, whose duty was to give command. At last the word was given and the youths leaped forward to a long race. It was the race of manhood, and none were willing to yield the goal. Yet this was the fate of some who failed and fell, — for many days of fasting had weakened the youths, — these were given drink, and at the end they were offered *chica* from the vases of the maidens.

After the race, other ceremonials followed, and each ceremonial was accompanied by worship of the divinities, — the Creator, the Sun, the Moon, and the Thunder, neither was omitted, the whipping or the sacrifice of lambs. At one period of the feast the Inca conferred on the young men gifts of ear-pieces of gold, red mantles decorated with blue tassels, diadems with plumes, and necklaces of gold and silver. To these gay insignia of rank was added the inner garment worn beneath a mantle, which was colored red and bound in blue, and also the *huari*, symbol of knighthood.

There was also performed the sacred *Taqui*, — music believed to have been given by the Creator in the days when the people dwelt in the cave of Tampu. And with the gift was commanded its performance at all feasts of knighthood. Six days were consumed in the performance of this music, during which each person

offered sacrifices to the divinities in behalf of the Inca and for the youths. These sacrifices consisted in a quantity of sheep, cloth, gold and silver, and other things. Always in attendance was the sheep clothed in scarlet, with ear-holes of gold; nor during the feast was forgotten the lords and ladies of the royal family lineage, whose mummies were in the temple of the Sun. These were brought out and placed in the plaza, to whom was offered the *chica*, with a prayer that they should partake of the rites of the feast with the assembly.[1]

At length skins of lions with the heads prepared with gold, ear-pieces in the ears, and golden teeth in place of the real teeth that had been extracted, their feet also adorned with gold, were donned by the youths. These masks, states the ancient chronicler, were put on so that the head and neck of the lion should cover the head of the wearer, and the skin hang upon the shoulders. (See illustration of Hercules and the hind.) This important ceremonial was followed on the twenty-first day by a bath in a fountain, about a quarter of a league from the fortress of Cuzco. And after bathing, the clothes in which they had been knighted were laid aside for robes of yellow and black on which was figured a red cross (see Crosses on Robes, in Mexican MSS.), when they repaired to the plaza and offered adoration to the gods. Now at last they were presented with a shield, a sling, and a club with a metal knob at the end, and so were equipped as warriors. But not even thus were they freed from the exhortation and the whipping; afterward the ears of the young knights were bored, which was the last rite performed.

[1] In certain ceremonials of Egypt the image of the deceased king was carried in the procession.

If it happened that the feast was made when the youthful Inca himself was knighted, greater display was made by larger sacrifices from the people to the divinities, and in addition, the priests of the Sun and of the Creator[1] brought a large quantity of fuel tied and bound, and these they dressed in the garbs of men and women, when they ignited the fuel and so burned the images which they represented. Beside this sacrifice, birds were offered and burned in honor of the gods.

[1] The occurrence of the name of the Creator, distinct from that of the Sun, in the traditions of the Peruvians has a peculiar ethical interest. In Indian prayers the god is called Pachacamac by the way of description of attributes. The term most constantly used, however, was Pachayachacchic, the teacher of the universe. Another name was also applied, which was that of *Tecsi-viracocha*, — interpreted the incomprehensible god (perhaps the unknown god, as expressed by the Greeks). In order that some idea may be gathered of this "Creator," I transcribe a prayer addressed to him in both Indian and English, as printed by the Hakluyt Society, in "Fables and Rites of the Incas," whose editor, Clement B. Markham, C.B., F.R.G., remarks, "The words of the prayers actually offered up by Inca priests to their deities is the most valuable part of Molina's report." See Fables and Rites, etc., page xv.

PRAYER TO THE CREATOR.

Aticsi-Uiracochan
(caylla) caylla-Uiracochan
tocapo acnupo viracochan
camachurac caricachun
huarmicachun nis pallurac
rurac camas cayqni churas-
caiqui casilla quespilla
canca musac maipimcanqui
ahuapichu ucupichu pu-
supichu llantu pichu
huyarihuay hayniquay
yuihuay ymay-pachama canca
chihuay marcarihuay hatilli-
huay caycustayri chasqui-
huay may piscapapas
Uiracochaya.

O Creator! O conquering Uiracocha! Thou who art without equal unto the ends of the earth! thou who givest life and strength to mankind, saying, let this be a man, and let this be a woman. And as thou sayest so thou givest life, and vouchsafest that men shall live in health and peace, and free from danger. Thou who dwellest in the heights of heaven, in the thunder, and in the storm-clouds, hear us! and grant us eternal life. Have us in thy keeping, and receive this our offering, as it shall please thee, O Creator.

In comparative history, the above description of the ceremony [1] of knighthood in Peru is of remarkable interest. Such unprovoked chastisement of the aspirant to knighthood was not unknown to the heroic Spartans,[2] and the Chinese wound themselves and others in the grand procession when a new god is installed. In this procession the mask is prominent.

These lion masks differ in all detail and figurement from the helmet mask represented upon a Grecian sarcophagus,[3] although believed to be of very nearly the same cultus. This head-gear is painted black as in the sculptured head from Mexico. On the sarcophagus are portrayed scenes of battle; but the warriors do not wear the same headgear, the configuration of their helmets being similar to the example given on the next page (without its ornamentation), being painted black in solid color. I regard the latter helmet as the con-

Design on a Grecian sarcophagus.

[1] These ceremonies appear to have culminated in a distinct drama, as in the case of the Peruvian dramatic work *Ollanta*. (Scenes in Cuzco and the Palace of the Inca. See trans. Gottfried Stamenberg, Stuttgart, 1877.)

[2] A curious tale told among the Eskimo suggests some mythic origin of this custom. It describes a poor boy, stunted in his growth, on whom slavish labor had been imposed by his people. To him comes the compassionate Man of the Moon, and after inducing him to come forth from the hut where he kennelled with the dogs, gave the boy repeated whippings through which he grew to marvellous stature. (See The Central Eskimo. Dr. Franz Boas' Ethno. Report, 1884–85.)

[3] Two Archaic Greek Sarcophagi. See Journal of Hellenistic Studies, vol. iv.

ventional form of an animal head, possibly that of the eagle; as also the helmet, here given from a Mexican painting in the Codex Remensis, which emphasizes more clearly the line of the beak, recalling the copper object found under the head of the dead in the Etowah mound (Georgia, U. S.).

A Grecian helmet.

A Mexican helmet.

The lookout of these two specimens of knightly dress is of similar arrangement to that figured upon the celebrated Aztec Calendar.[1] In the latter case the opening beneath for the mouth is widened, and a tongue hangs pendent, — all having the effect of a face-mask, possibly of the configuration of some animal. The representation of the solar deity as a human being in a mask of animal skin is in consonance with the traditions of the Northern Indians, whose worship of the planet was nearly universal.[2] The purpose of the use of this mask is not, however, clear; unless it is a symbol of an epoch in solar migrations. There was a custom among the Peruvians to place a mask upon their deities in times of public calamity; and the especial character of the mask in this case may represent a particular event.

The war trappings of the Mexican Indian are very fully illustrated in terra-cotta images, an example of

[1] Probable date of sculpture, 1486. Weight of this elaborate and beautifully sculptured stone is twenty-five tons. Its diameter eleven feet. Trocadero, Paris. Museum of Antiquities, Mexico.

[2] See the Resumé of Solar Worship among the Indians : The Mounds of the Mississippi Valley Historically considered, section 11. Lucien Carr.

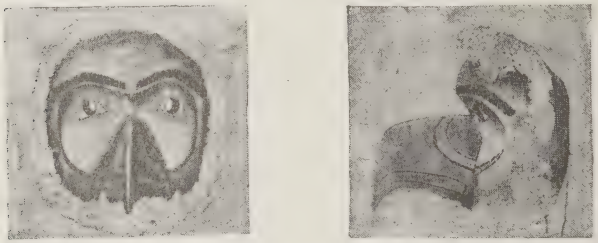
which is given, but which, however, does not represent the full figure, it being a fragment chosen especially for its forcibleness of outline. These figures represent the helmet mask — that of a colossal bird — worn after the manner of the mask of Hercules. It is not a maskette used upon the head, but a helmet intended, as shown in the profile, to overshadow and in a measure protect while concealing the face. I believe this to be the earliest idea of the warrior's helmet, its form arising from the custom of wearing the head and skin of the totemic animal, — the wild man's escutcheon, — sign of his constant personal genius.

A terra-cotta figure of a Mexican soldier.

The figurement bears a striking resemblance to that sacred bird represented over the shoulder of the divinity Xochiqueçal, mother of Centeotle, goddess of maize, which is probably identical to the sacred eagle, Chalchiutotoli, avatar ("ymagen") of Tetzcatlipoca (Plates 56, 60, Codex Remensis). Mexican legend relates that on one of the thirteen *fête* days of the goddess Xochiqueçal, there were seen a flock of eagles in the air, and as they flew along suddenly all were transfigured into beautiful maidens; and consequently the eagle became the totem of the warriors to whom was granted immediate entrance into Paradise, if in the midst of valorous deeds he died on one of the days consecrated to Xochiqueçal, and commemorative of this remarkable event.

The mask form which the warrior's helmet resembles is arranged so that the personator appears to look forth through peep-holes, in their natural locality

above and back of the beak, as may be seen in the present example of the mask representing the thunder-bird, used among the Makah Indians. On this mask is the customary representation of the human eyebrow.



Mask of the Makah Indians.

The down about the head explains the mythic import and relations of these delicate feathers, objects of scrupulous reverence in certain Indian ceremonials.

In the preceding two illustrations, the Grecian conventional and the Mexican archaic methods can be compared. The archaic form in the Mexican is not destitute of that powerful expression which characterizes the culmination of barbaric art. Its forcible line, indeed, is all action, full of the ferocity belonging to the wild bird of prey, fitting type of the warrior; while the conventionalistic Greek device has lost all its story, and is merely an essential or ornamental part of a warrior's accoutrement. So Athene's helmet may have been conventionalized: first the mighty bird of Zeus, wheeling around her head or charged with the sentinel's office by her shoulders, as in the representation of Xochiquecal: and at length the line of its beak and body in form of the helmet over the august divinity's head. (Compare with archaic figure of the helmet lifted above the head, in a subsequent chapter.)

Such is the work of conventional art. It removes the absolute expression and substitutes a sign. Happy

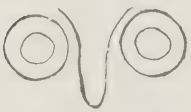
Minerva of the National Museum, Naples.

the result if accomplished with the sincere Hellenic sense of the beautiful! Beauty is at the summit of the spiral which human endeavor reaches by narrowing discriminations; it appears in trimmed efflorescence suggesting by some sudden turn of line more than it openly reveals. Greek conventionalism has universally given in symmetry more than it has taken from accurate realism. In the Occident, the conventionalistic sign has sometimes the effect of truth slurred over; it

is not always certain if the work is an unskilful effort at a true copy or a simple predetermined imitation.[1] This is particularly true of head-vases. The faces, if not clear copies of the original, are indecisive and blurred; the noses may be blotched human lineaments or stumpy snouts of beasts. However, it is not quite demonstrated that these defects are of a universal application; on the contrary, exceptions are common.

A figure hammered on a cliff of basaltic rock, reverenced by the Indians of Washington Territory,[2] evinces the fact that the barbarians adhered to characteristic traits of the object portrayed, or clearly suggested them in highly conventionalized drawings.

The figure here given is unmistakably the two eyes and beak of a colossal bird which is intended to act the part in its locality of a guardian genius. These features are often found on archaic pottery, sometimes even more highly conventionalized, — there being but one line to suggest the beak and one circle for each of the eyes, as figured on the owl-vases, so called, of Ilios.



Pompeian mural painting furnishes a curious example of the helmet when designated for a trophy. The horns and two feathers decorating the top ornament by tradition belong to the

Trophy helmet. Pompeii.

[1] See Plate 11, the human face on pottery from Nicaragua in Conventionalism in Ancient American Art. F. W. Putnam, Peabody Professor of Amer. Arch. and Ethn. Harvard University. Curator of the Museum.

[2] Reported by Rev. M. Eells, in Bull. N. E. Geol. and Geog. Survey, iii. p. 112. Figured in Pictographs of the N. A. I., Garrick Mallery. Ethno. Report, 1882–83.

most[1] primitive forms of the helmet mask. By contrasting it with the mask purporting to be that of King Arthur and evidently belonging to the time of the Crusades, it will readily be seen that while primitive customs gradually yield to convenience, a universal love of ornament continues to hold sway, here disclosed in the lattice over the crown, suggesting the feather diadems of the Incas.

A Crusader's helmet.

The ancient Mexican helmet represented the sacred bird of wide-spread worship, so the head-dress[2] united color and attribute of divinity; in these paraphernalia are found all the characteristic emblems. A glance of the eye along the pages of Mexican vignette representing these head ornaments will furnish numerous examples where circles, stepped lines, and bars are dexterously interwoven with feathers and other insignia; for inconvenience in the use of the veritable skin of bird or lion naturally evoked the artist's skill in combining color and form which should represent in a more convenient way through ideograph, as well as in conventionalized form, the original object in its accepted talismanic

Mexican warriors' head-dress.

[1] See "Le Casque à Cornes," Age of the Gauls. Musée de Saint Germain-en-Laye, Salle B., France. Also Peruvian terra-cotta mask with horns, the face highly colored, teeth fully exposed. Peabody Museum, Cambridge, Mass.

[2] See Standard or Head-dress? An Historical Essay on a relic of Ancient Mexico, Zelia Nuttall. Archæo. Ethno. Papers, Peabody Museum, Cambridge, Mass., 1888.

meaning; as in the above example where appears the stepped figure illuminated in the original by the four colors of the cardinal spaces (see the Ferjervary Codex); sign here, probably, of unlimited prowess, as there of the whole aerial region of the four cardinal points.

"Warriors of merit," remarked Gomara, "especially inserted their heads into wooden frames, intermediate between masks and helmets, imitating heads of ferocious beasts such as tigers, lions, wolves, also snakes, and covered with skins of those animals." This head-gear was the warrior's accoutrement at a time when civilization had developed to a remarkable extent various mechanics and arts; and they exemplify how tenacious are those traditional customs which have their root in religious belief.[1] The totem of the Indian was his individual genius, the mask was representative of his totem. In wearing it, he assumed the "breath," or power, of his god.

The head-dress of the Mexican, as given on previous page, appears to give no protection to the wearer, its formidability is altogether talismanic. Having invoked the powers of the Four Magic Spaces, the regions of the Sacred Mountain, what more was needed? The primitive plan of the mask ceremonial was not only an imitation but the assumption of the prowess of the gods. The Chinese thunder god fills all space with the different forms he has taken. The solar god of the Kwakiutl Indian assumes the disguise of a bird-form, descends to the earth, reassumes his human form, — or throws off his

[1] In the trophies of spoils, carried by Cortez to his emperor, there was a helmet of wood gold-plated with jewels in front and outside, and twenty-five little golden bells. The crest of the helmet was a green bird whose eyes and feet were gold. (Tezozo. Moc. cap. xiv. p. 88.)

disguise, — and becomes ancestor to a gens. The redoubtable Thor of Scandinavia assumes also the disguise of Freyja's feather dress and enters Hades. The solar god of Egypt assumes in the sixth hour of the day the form of a ram with four heads. It is a ram-headed deity which pierces an ass, emblem of Seth (Darkness), with a spear at the tenth hour. A ram-headed god also attends in the bark of the sun on the twelfth hour. The solar god Nouf adopts the mask of the ram's head, but he is in human form, as is the solar god of the Kwakiutl Indian. The changes of the hour are the masquerade of the god of day, in which the power of light is aggrandized as symbolized by the mask of the ram. Thus the sculptures of Egypt have immortalized the drama of the phenomena of the heavens in a caste of innumerable gods in mask.

In another allegory the Egyptian represents the solar god with a hawk's head; this god bears the name of Horus, — the Apollo of Egyptian worship, — the lord with variegated plumes. He too appears in the solar bark steering through the aerial spaces, and pierces the Apophis, the serpent (another guise of the god Seth). So is darkness vanquished by light.

The mask of Thoth was the ibis' head, to it as to the hawk's head is attached the smooth-combed wig. As here represented (one-half the figure) he holds with both hands the left sacred eye, emblem of the moon, so declaring that he presided over

the divinities of the year by that planet. Thoth also was the recorder of the final judgment of the dead, and the distinction of his office was always represented by an emblem in his hand and by coiffure or mask. In his dominion, in the hall of the Two Truths, where is judged the dead, he is represented by the coiffure, *otf*,[1] also seen on the head of Osiris. Also, he is represented with a single ostrich plume on his head signifying truth (also worn by Mani).[2] Thus by these discriminations it is shown that the garb is a symbolic accessory, representative of the deity's peculiar dominion and attribute.

Elemental and solar phenomena could not be expressed in other manner than by depicting the forces in masquerade of combined human and animal forms, in those early days when language was in its infancy. Tradition shows that all movement was believed significant of will-power. "Does not the heavens produce the clouds, and so water the parched earth; and the earth in its turn produce plants?" inquires the Buddhist. "The earth and the heaven are living." These living beings, how shall we describe them? They have attributes of placidity, of ferocity; each hour brings in a change. The footsteps of day fare forward into the coming day. How express those grand movements if not by the soaring of the citizens of the air? Surely it is a natural speech which led the peoples of the Orient and Occident to represent their chief god by the figure of the bird.

The sacred importance of the helmet and all headgear would lead to their sacrifice at the tomb; but

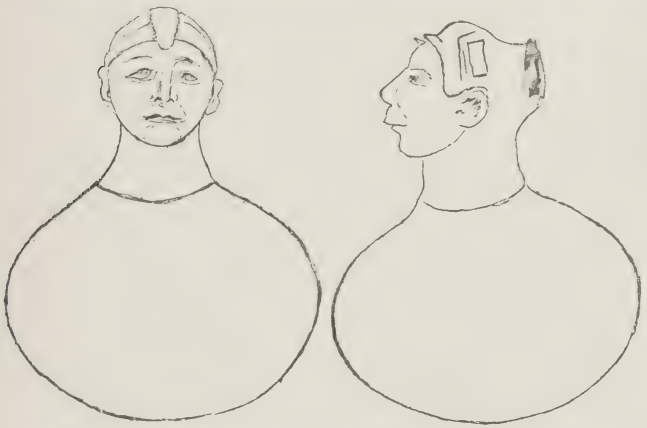
[1] Two feathers and crown.

[2] Mani, goddess of reason and light.

the prudence of the survivor would naturally dictate a more reasonable method in which the imperious power of transubstantiation was evoked. The head-vase, with all its talismanic virtue, its portraiture and emblem, was not that consecrated in its place?

For such purpose and in place of the mask, the Etrurian might have delineated the face of the dead, and at either side sculpture the emblematic horns of his totemic genius, and in this manner preserve both meaning and talismanic virtue. Within this vase[1] the consecrated ashes are eloquent of the piety of the survivors. So is recalled the burial rites of the heroic Greek, sung by the immortal Homer.

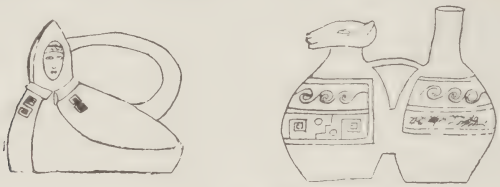
Similar emblematic expression is designed by a carefully delineated head-dress on the remarkable Belmont head-vase[2] found in an Indian mound.



[1] Royal Museum, Berlin.

[2] From a mound near Belmont, Mo. See full description Foster's Prehistoric Races, p. 23; also American Naturalist, vol. vii., 1873.

Typical of race, or representative of divine attribute or association, this head-gear is doubtless as abundant in meaning as the *modius* of Serapis, or the *polos* of Mediterranean celebrity.



Peruvian vases.

Not more like, however, in treatment is the Belmont head-vase to archaic Mediterranean methods than is the example here given, where in Peruvian vase-sculpture is depicted a reclining figure.[1] Here ornamentation and color — the double scroll and the colors red and yellow — are like the motifs and hues used in Lower Italy, in Etruria and Greece. Those vases believed to be committed to the mounds of Hellas's heroes, to the sepulchres of the kingly dead of the days of Priam, in color and design, in pattern of scroll and double scroll in the figure 8,[2] or the meander (like that on the double vase represented above), resemble the work of the Peruvian as also the Zuni potter.

Equally in all cases of Peruvian art there is an adaptation of the archetype to the meander or fret, showing a development of a sense of continuity, an advance in power of sequence. But usually the single form is inscribed on the vase as well; an example of which

[1] Gran Chimu, copied by the kind permission of Professor Bastian from vases in the Macedo Col., Ethno. Museum, Berlin.

[2] The figure 8, Dr. Schliemann assured me, was traced on a large number of his vases. See Col. Berlin Ethno. Museum. See in succeeding chapter the same figure.

is noticeable in the vase of the reclining figure, where a double scroll is placed on the mantle, — the sacred *cincu* of Peruvian festival, which is colored red in the pottery in imitation of the original hue.

The beast's head, as in the helmet mask, also appears in the vase-forms of either people, and both form and decoration particularizes the individual genius of the deceased to whom the vase is dedicated; to divorce either from the object is to destroy the sacred epitaphs to the dead.

Even such was the inviolable sacredness of the head-vase, the *canopi* of Egypt,[1] whose covers figured the four genii of Hades (Cherneter), to whom were assigned the four cardinal points. In these vases were placed the interiors of the human body. In that of the cynocephales, or ape-headed vase, were deposited the smaller intestines. The cynocephale was consecrated to Thoth, god of wisdom, and appears to be particularly associated with the deity as lord of the moon. It is figured sometimes holding the left eye, symbol of that planet, also at other times crowned with the lunar disk. Sculpture has presented four of the curious beasts adoring the rising sun. A remarkable apprehension of its semi-human and semi-brute form is suggested by constituting it the arbiter of equilibrium in the weighing of the soul by the judge of the dead, when it is represented sitting on the "balance of judgment," — a shrewd commentary on the higher and lower tendencies of human nature!

In the burial services the cynocephale is represented

[1] Generally the *canopes* were in terra-cotta, calcareous stone, or alabaster; but sometimes they were found in painted wood. The four vases were placed in the tomb.

as addressing the deceased in the following words: "I have come to manifest myself beside thee, to raise thy head and arms, to reduce thy enemies, to give thee all germination forever."[1]

The jackal-headed vase held the heart and liver. This beast was an avatar of Anubis, lord of burial rite,

who is figured with the head of a jackal painted black. Various titles given the god — such as "Vanquisher of the enemies of his father Osiris," "Chief of the mountain," etc. — explain his office. His province was especially to open the way beyond the tomb. He significantly addresses the deceased with the words: "I am thy son, a god, loving thee; I have come to support my father" (the sun). The hawk-headed

vase contained the liver and gall-bladder, which were separately embalmed and made into an oval package, then placed in the vase, as had been the other parts of the interior of the body. The hawk, it has been seen, was especially consecrated to the sun; the hawk-headed deity — Horus in mask — was the god of the rising or new-born sun. Under the title of Kebhonauf, the hawk-headed genius of the dead exclaims, "I have come to be beside thee, to subdue thy form, to submit thy limbs for thee, to lead thy heart to thee in the tribunal of thy race, to germinate thy house with all living." The hawk's head appears to be emblematic of keenness of sight. There is a record in Egyptian writing of the birthday of the eyes of Horus, which represented the sun and moon. Horus is sometimes represented pouring water from a vase upon the head of the king, at the same time exclaiming, "Purify,

[1] Egyptian Gal., Brit. Museum, 23. Also published Descr. de l'Egyptienne, A, vol. i.

purify, purify, purify!" He is called supporter and avenger of his father Osiris, the sun. The hawk-headed deity, with coiffure of solar disk entwined by a *Uræus* (asp), is often represented swathed as a mummy.

The principal genius[1] of the dead was Amset, figured by the human head. This being is represented addressing the deceased as follows: "I am thy son, a god (?) loving thee; I have come to be beside (?) thee, causing thy head to germinate, to fabricate thee with the words of Ptah, like the brilliancy of the sun, forever." And thus curiously is intimated a likeness of the head of the dead to a flower awaiting germination.

The extreme care taken of the viscera of the deceased body was but a small part of the pains taken in the rite of burial by the Egyptians. After these were removed, the body was steeped in natron seventy days. The incision that had been made for the extraction of the viscera was covered by a metal plate upon which the figure of a symbolic eye was engraved, like that which is held in the hands of Thoth in the mask of an ibis' head, illustrated on a previous page. Silver gloves were placed on the fingers; at different periods portions of the body were gilded. Mystical named bandelets were wrapped around the mummy to the extent sometimes of four hundred yards. These bandages were at times dyed red, and over that a network of porcelain bugles, amid which figures of sepulchral deities and other emblems were introduced. A common mode of ornamentation was made by a cartonage composed of twenty or forty layers of linen

[1] The four genii are severally appointed to the cardinal points: Amset to the south, Cynocephales (Hape) to the north, the jackal Soumautf to the west, the hawk Kebhsnauf to the east. See Wilkinson, Ser. 11, pl. 76, 1.

glued together and covered with stucco. This was in the shape of the figure of the dead, to which a pedestal was laced up behind, and this was painted with figures of deities and inscriptions. The sarcophagi were of hard stone and the wooden coffins placed within; sometimes there were three or more fitting one within the other. Particulars of the method changed with the dynasties, but in all cases all precaution was held to preserve the body from the ravages of time and keep it in recognizable shape. On the sarcophagus was a resumé of the prayers and pictures that are seen on the walls of the Egyptian tomb; magic formula, designed to be talismanic forces to the desired perpetuation of the inmate.

Not only were these precautions taken, but a precise image [1] was sculptured which should by its duplication insure the safety of that form which had been enclosed with reverential regard to all its members.

Thus desirous were the Egyptians of individual being, —that personal divine particle, — and no expenditure in Egypt's palmy days was too great to secure its immortality. To this purpose there was performed the rite of the restoration of the human face, that the deceased should hear, see, and taste. With these faculties restored and with power of locomotion, he prayed to seek the light of day with the new-born sun. But even humbler was the cry, if not in human, in some other form, on earth or in the heavens, as star, flower, or beast, he wistfully prayed the god of Light that so he might come forth with the day. In such form he should exist none the less than the gods; for did not they assume the shape of the hawk, of the jackal, of the cynocephale,

[1] M. Gaston Maspero counted forty of these *Duals* stored in the hidden recesses of one tomb.

and thus masked protect the transformations of the dead? Masked souls of men might peep from the lotus flower as the youth Horus rose out of its lovely petals.

In the disguise of brute form the fiery particle of intelligence visited the earth. Humbler forms indeed might be found than these, and such would be preferable to annihilation. But these all were makeshifts of materialization, — the thrusting the limbs of spirit into unknown garb. Egypt's heart was always set prayerward for personal existence; she worshipped an anthropomorphic, a personal god.

What means this wide, palpitating strain sung by the voices of Egypt's great past; these hopes touching the profoundest aspirations of the human heart, continuous in rite and supplication as the trend of mighty rivers, are they not voices of those grand currents of a universal law, itself a hymn of indestructible life?

The canopic vases were not always sculptured with the heads of brutes; the talismanic four were often figured as Amset with the human head, — so markedly the Egyptian declared his anthropomorphic tendencies. The sculptures of the sarcophagi also imply a heedful regard to the human head, which alone is shown living and in relief, and in the eleventh dynasty this mask is flecked with brilliant color in yellow, red, and green, while the hair with its coiffure is striped with blue and black.

The importance of the vase,[1] especially the head-vase, can scarcely be over-estimated in consideration of the

[1] Decorations on the "Hissarlik" pottery, the Nykenae vases excavated at Ialysos, in Rhodes, also the so-called rhytons, each have certain resemblances to Peruvian and Zuni pottery of peculiar interest. See vases, British Museum, Louvre, Paris. Royal Museum, Berlin. Smithsonian, Washington, D. C., U. S. A., etc.

rise and development of art. In these objects portraiture began its early essays. From the careful tracing of the totemic signs to the heedful delineation of the human features, is traceable the upward step towards individualization, and in which both the races of the Mediterranean and South America had taken initiation when primeval rights were still persistent in the ceremonials over the dead and in sacred masquerade.

If of racial characteristics the Egyptian head-vase may be predicated, so those rare head-vases from the mounds of Missouri may be regarded as figures of the faces of the people long passed into dust. Round, smiling, and sensuous, they bespeak that happy people, in whose art there is an expression of tropical placidity.[1] Early essays in art,[2] they are more attractive by the evident heartiness and earnestness of the effort than the more ornate works of the potters of Nicaragua, in which the human lineaments do not gain in delineation, although the primitive Nicaraguan has accumulated devices and put them on with no stinting hand, not forgetting color, like a true mosaicist. Apparently having passed out of the age of intense religious sentiment, he has made the sacred images a

[1] See Sir Raleigh's Expedition. Hariot's Narratives, etc.

[2] Earthen vase from mound near New Madrid, collected by Professor G. C. Swallow. Peabody Museum, Cambridge, Mass. The vases in this collection have the human faces always turned inward, those of the lower animals, outward. The hair on the human head is represented carried away over the top and down the back in the form of a narrow braid. Eyes, mouth, and ears perforated to open into the hollow of the head. The round face and head is equally emphasized in the drawings by Queen Elizabeth's artist. See Illus. Indian Myths. Ticknor & Co.

convenience to construction, demanding the highest traits of animal, human, or brute, when fitted alone to a place of ornament. The head is never suited to be a pedestal; nor indeed the sliding fish-body, a support to imposed weight.

The present example of portrait-making might well bear comparison with the advanced Assyrian head-vases, an illustration of which is here given. In both cases the faces are those of the warrior race, the eagle men of the human race. The Mexican head

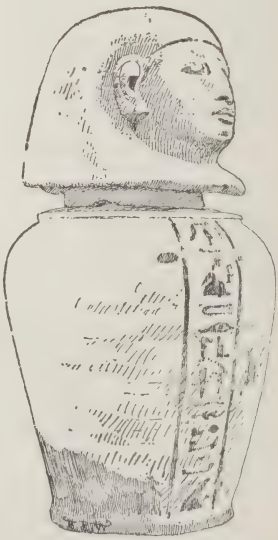
Mexican head-vase.
Copied from the original in the Ethno. Museum, Berlin, Germany.

Head-vase of the Assyrian epoch.
British Museum.

bears the typical Siouan cast of physiognomy, and also the head-vase of the Assyrian epoch has the fierce lines of savage power, with an added emphasis in the channelled brows. This head-vase should be classed among the helmet masks, and through comparison with the heads of those cherubim — talisman of protection and safety set before the walls of Assyria's grand palace — may be seen its remarkable

characterization. The head of the cherubim, rising from the eagle robe, is ideal, and as in all idealization, partakes of racial traits without marked specialization.

Head of the Assyrian cherubim.



Canopic vase.

The head of the helmet-vase is individual, — of the race type, — but also personal and particular. It bears striking marks of specialization in which signs of personal power are noticeable. This personalization does not obtain in Egypt, where the human face, delineated on the canopic or head-vase, partakes of the gentle and dreamy sensuousness that is observable in all Egypt's statues of kings and gods. As the face of the canopic vase, so

the face of Horemheb, and indeed all the Pharaohs.[1] Imperiously conventional, the art of Egypt is eloquent by the expression of dignity and repose. The harmonious surfaces are outlined with precision. Superfluities, or emphasis of flesh by convexities, to the Egyptian genius were like all transitory conditions, despicable. Detail suppressed by its unfitness to the enduring, the statues of the gods wear the air of immortality. They resemble the grand pyramid which lifts itself into the cloudless air, still and vast, its mass a lonely shadow cast far by the retreating sun, ever bearing the noble sufficiency of mountain breadth etched upon a cloudless sky.

Bust of an Egyptian Pharaoh.

The persistent hand of Egypt's sculptors wrought

[1] Sculpture in Museo Archeologico, Florence, Italy. Copied from the original by the kind permission of M. Schiaparelli. See description by M. Schiaparelli, Guido Atichitá Egiziane. Claimed to be the finest known specimen of Egyptian art.

in hard stone gods and kings alike for eternity, — the material itself, by its intractable character, lending to the purpose the force of its substance.

How different the Assyrian! Varying, vehement, battling, hot-headed, and turbulent, his soul abode not in the fixed strength of obdurate material.

The faces in all Egypt's monumental statues are of one type. It is the visage of Osiris. Emulous of becoming one with their god, the Egyptian excluded all specialization, and ever sought the look of an Osiriana. I regard this as significant in the analyzation of Egyptian religion. Osiris was the unique, the principal one; his especial territory the hereafter and eternal, — which became the theatre of all desire and for which preparation was made in earliest manhood. If there was fluctuating worship of one god and another as supreme, this hope to become Osiris, or Osiriana, prevailed over and above all sentiments, and became in itself equivalent to a belief in one Supreme Being, to which the often-repeated phrases in reference to Osiris seem to give expression. Art is an exponent of religion; it gives an intelligent emphasis to national themes of thought. Contrasting the sculpture of Egypt's glorious period of power with those of later date, under the Ptolomies, when racial pride was incurably wounded, and what stronger evidence that art is the pulse of the nation than is thus given? With a new sovereignty, the fixed proportions, so guarded in Egypt and most essential for hierarchal expression, lost persistence, — the result of which was a hybrid art without sentiment. What, indeed, could Egypt do with the swift lines of the Greek, — she who knew only the strict incline of pyramidal solidity, or the direct perpendiculars of grand

surfaces? The utterances of Egyptian art are virile and sinewy; that of Greece, feminine, thrilling, and poetic. Touching the keys of human thought from grave to gay, the Greek spirit cast back the frowns of Egypt's temples, as youth eclipses age; where was depth of shadow, there was light. Turning outward the pillared gloom, the Greek surrounded his adytum by a columnar forest, for secrecy was unsuited to the gay gods of Olympus. In place of that straight line, sign of the unchanging formula of righteousness in the adorers of the Truth-speaking,[1] the Greek sought the changeful etherial line of beauty.

Egyptian impersonation contents itself in autocratic reserve, unyielding, secure, and unluxuriant, except where color abounds in hieroglyphic ornamentation; then those facets of rectitude, the broad expanses of unshadowy spaces, startle the eye with tropical brilliancy, as if indeed gravity had laughed by a sudden and overcharged impulse to merriment. Joyous color contradicts rigidity of form; it declares to Egypt's genius a capacity for pure ornamentation.

An Etruscan burial-vase; when discovered, the ashes of the dead were inside the vase. It appears to be the portrait of a young person; the hair and eyes painted brown. (See Col. Royal Museum, Berlin)

[1] See invocation commencing, "O all ye men who live taking pleasure in Truth every day in Egypt!" Stele of Beka, Trans. François Chabas.

Figures in mask upon a magical tablet used in Thibet to exorcise evil infestations. (See Buddhism in Thibet, M. Schlagintweit.)

CHAPTER V.

The devotional sincerity of hierarchal art by its autocratic limitations forcibly held back artistic evolution both in China and Egypt.

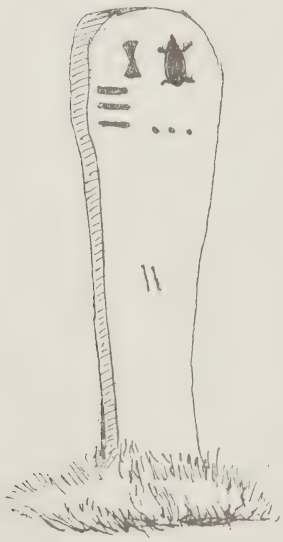
In China, the artist was not permitted to exercise his own genius or to follow his inspiration in the design of an image.[1] The priests, or lamas, fabricated these images themselves, and were only permitted to construct certain parts on particular days. The eyes were believed to be the most important part, and these were painted with especial ceremonial; and at the termination of the fabrication, when the sculpture was completed, anxious formula were entered upon to prevent the entrance of a wicked spirit into the sacred image. A grand procession was formed to the intent of bearing the new idol to the temple of an elder god, where the psychic force, *the soul*, was believed to be conferred by the more ancient deity. So as in Egypt, when the god was placed in its temple it was believed to be a living being. As the statue, so the mask, and resemblance to character by marked attribute was a sufficient conductor, compelling the electric, deific substance to the consecrated abode. The essence of deity is conceived as an etherial fluid which might enter any mould, it needed but the proper

[1] La Religion en Chine, M. Edkins. Also Les Fêtes Annuelles, à Emoui M. Groot.

conductor, as the lightning of the heavens, — or as needs the sunbeam the air-fed tissues of the plant in whose loom it may be woven.

To the conceptions of the barbarian, the substance from which a god may be evolved is always available. A masked show of divinities, anthropomorphic images of the souls of men, crowd tradition's pages, illustrating a perception of this substance that spreads like flame or air through space, charging the brains of men with their essence, and thrusting through and through all material form, kindling it to life. What myth, legend, and tradition relates, art has illustrated; but art, the great factor of religious evolution, obeyed slowly the growth of the expanding intellect. It began in gesture, — the swift, intelligent movement of the hand, — from which laboriously followed the figure in the sand or on the bark or the stone. By a difficult development talismanic pictures, limited, framed, and grouped, became current forms of expression; these, deeply grooved and imbedded in tradition, remained as milestones by the way, and in them conventionality did its grand work through which language obtained and an alphabet was formed. But the transition from pictorial forms to alphabetic is marked with sluggish adaptations whose transitional conditions serve as illuminating text to the student of evolutionary processes; as it also betrays the anthropomorphic tendency, holding steadfast and in no wise losing itself in the lethargic currents, issue of the environment common to the winding channels of religious expansions. Observation of the methods of Maya and Mexican scribes witness a desire to turn everything into the form of a human head. This also is a noticeable characteristic in primitive Ori-

ental writing.[1] In Hebraic letters are traceable the human head, back and front, the tongue and lower lip, also the eye and hand, each member having their pictographic and idiomatic place in the alphabetic scheme: for as symbolism asserted itself in the early Jewish efforts at expression of the arcana of the supernatural, it came to be formulated into a methodic correspondence whose golden key turns on the world a rich legacy of illustration of principle and complement, — soul and body, spirit and letter, thought and speech; but all in a manner common to all language by nature of its origin and growth in gesture and pictographic forms.



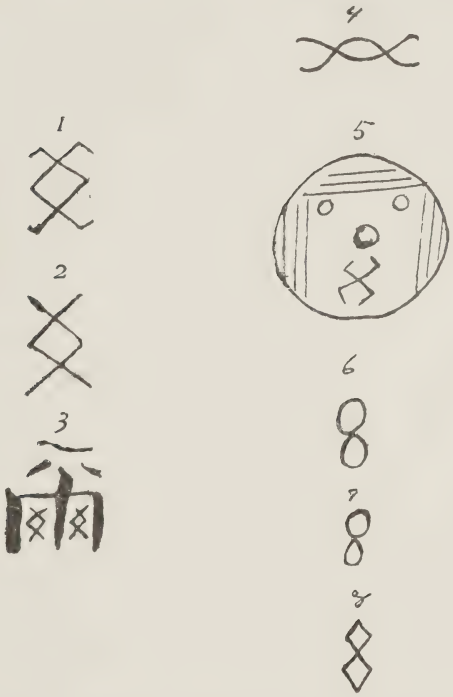
Not only the head but also the torso is traceable in pictographic and later alphabetic writing. In the figure traced in the cedar stele, or *adjetag*,[2] of the Indian warrior, presented on this page, is a figure that affords an example of the absorption of idiomatic signs, or rather their selection for these adaptations to the general need of expression.

It is stated in the records of Sir Walter Raleigh's expedition to the New World that

[1] See Monument of Yu; Rock Inscriptions of Scandinavia, of Jerabis, etc., of North and South America; Archaic Tablets of Thera (Sartoris); Hieroglyphic Writings of Egypt and America; also, Buddhistic Writing, its Sacredness to the Last Iota of Line and Configurement.

[2] See Monuments of the Ojibwas, Schoolcraft; also Pictographs, etc., Garrick Mallery, Ethno. Report, 1882–83.

Grangameo, the brother of Chief Powhatan, wore on his breast a square block of copper, and upon his shoulder



was tattooed a peculiar device (Fig. 1). This device has a traceable resemblance to the British ogham, to which has been given the power of the letter O [1] (Fig. 2). The British ogham appears in a Chinese character (Fig. 3) which on being shown to Dr. Grüber, of Berlin, was declared by him to express the sense of the verb *to mix*. The device is one of ancient Chinese scripture. In this form it resembles the emblem Neith (Fig. 4), Egyptian

[1] See Ledwick on Ireland, Sullivan on Oghams, and others.

goddess assimilated to Minerva by the Greeks, goddess and personification of the air. In Egyptian syllabics the sign has the power of *ad*.[1] A whorl (Fig. 5), in the Schliemann collection of these objects, discovered in excavations at "Ilios," presents a device of similar configuration; a hint of its emblematic meaning also appears in the resemblance to the common form of the face of the moon, through the two orbs and the orifice, so picturing the eyes and mouth.[2] The Cypriote syllabic and two ancient Italian characters appear to belong to the same family, and are perhaps identical with the device on the whorl from Ilios (Figs. 6, 7, 8). These bear analogy to the Northern Runic signs given, by Professor Stephens, of Copenhagen, the power of the letter O, and thus assimilable to the British ogham (Fig. 9). Either as a developed form, or itself the archetypal sign, another British ogham bears a significant resemblance to these examples. To this device the alphabetic power of the letter *m* has been ascribed (see Fig. 10).

9

10

The Egyptian goddess Apet, mother of the gods,[3] is represented with an emblem (see Fig. 11) of similar characteristics, except that the small loops are placed above upon the shoulders of the large loop, and at the base, where are the small loops in the British ogham, there are four parallel lines.

11

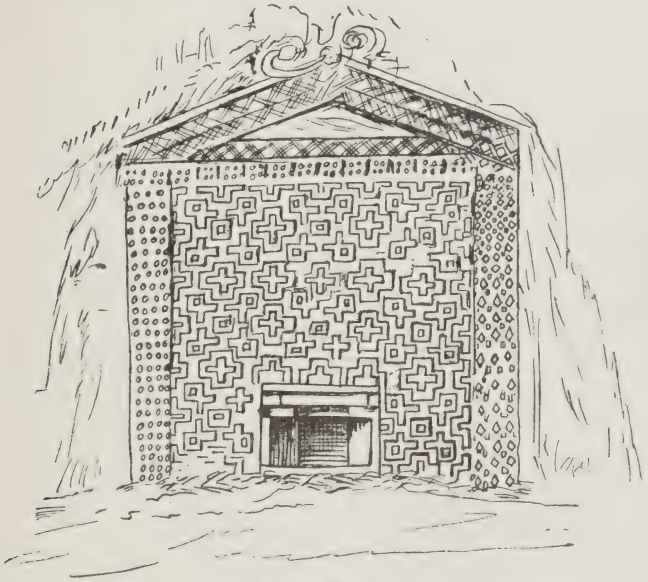
[1] M. Gaston Maspero, Histoire Ancienne des Peuples de l'Orient, Appendice, p. 784.

[2] Ethno. Museum, Berlin.

[3] Brugsch Monuments, pl. lix. 2.

What additional force these lines possess may be conjectured, perhaps, by a comparison to the trigrams and hexagrams of the Chinese, consulted for divination, — as were the Runic tympana of the Laplanders, or the straight strokes of the Runic signs of the Celts and Norsemen.

The goddess Apet is figured in a small Ptolemaic sanctuary at El-Assarif, where it is said that she "nourishes those who approach her flame," so signifying her power over human life and its vital springs in the physical universe.



Midas Tomb.

By a natural association with these human relations it would become a suitable device for monumental sculpture; and this indeed may be seen in a delicate

pattern upon the so-called Midas tomb, — a Phrygian grotto grave, remarkable in clearness of delineation, resembling the set pattern of Turkish "prayer carpets."

Ingeniously placed in the interspaces, appear the square, which among the North American Indians represented fire (see Tanner), and the cross, — Occidental emblem of the winds; around and enclosing these emblems is the North American Indian's sign of the sky (see Figs. 12, 13, 14, and 15). Thus the flames ruled by Apet, and the air personated by Minerva, or "space" represented by Neith, are each and all symbolized in these mortuary devices.

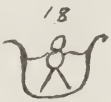
Symbols may be classified very much as natural phenomena, for from copies of natural objects arose the primitive picture-writing. There are symbols ornithomorphic, as, for instance, the winged sun-disk; entomorphic, as the scarabæus, the bee and spider; and zoömorphic, as the hare, the solar horse, the frog, the tortoise, and other animals too numerous to mention. These various symbols, figures derived from the organic kingdom, were not perhaps worshipped by or for themselves, and only through their use were held sacred. The device upon the shoulder of the Indian Grangameo may be either entomorphic or ornithomorphic; it may be the figure of a bird or spider or bee, — for all three were of sacred import to the American Indians, North and South. The sign used as an emblem by the Egyptian goddess Neith has been conjectured to be the figure of a distaff. But the figure — a variant or archetype of the accompanying signs, emblems of Apet — has not yet an ascribed origin in

organic or still life. Perhaps the figure is a representation of the dead (see Figs. 16 and 17), as are two similar figures used in American pictography to depict the slain in battle, or the dead in general; for the goddess had the *rôle* of "chastiser," in which she was represented with the head of a lion, and armed with a knife.

16

17

The Egyptian hieroglyphics for the syllabic *sn* (see Fig. 18) appears to explain the hieroglyphics of *ks* (see Fig. 19) in some measure; for this is the same figure with the head and arms unrepresented, and this in its turn appears to be a kindred character to the Indian symbol of the slain.

18 

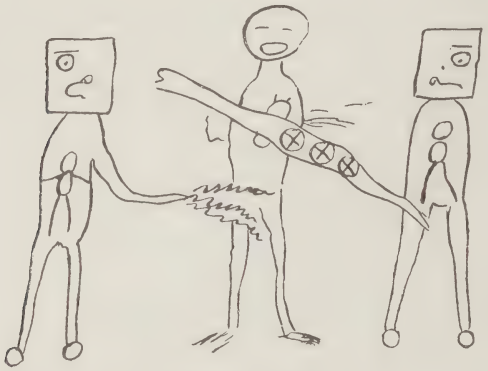
19

The North American Indian represents the figure of his priest, who was believed to have communication with the unseen world, by the double-looped figure (see Fig. 20) of the Egyptian hieroglyphics *sn* (see Fig. 18).

20

A painting on wood made by an Indian of the northwest coast of America (Ethno. Museum, Berlin) represents in colossal proportions a rude semi-human figure, from whose extended left arm radiate undulating lines which fall upon another figure, equally rude but even more gigantic. The picture is a representation of supernatural powers, the actors are gods, and the drama is one performed probably at a vernal epoch. Here are seen inscribed on the serpent-like figure, across the breast of the central divinity, three disks, which are traversed by the lines of the cross of the four winds; and there are the zigzag lines, usual representation of

lightning, which appear to issue from the divinity at his left, who is one-armed, like the Scandinavian god Tyr. Two of these deities are represented with the square mask, sign of femininity in Navajo symbolism; and in place of feet are rings, sign of solar



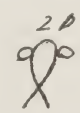
Painting on Wood.

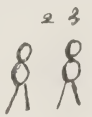
agency. Within these ungainly bodies may be seen the figure whose history so appears in what may be interpreted as an act of creation. At the left of the principal deity is an embryonic device of the completed human figure on the right.

The picture in thus affording both examples of the looped sign — the one with arms, the other armless — indicates that its intention was to represent the human figure; and those signs, whether with one, two, or three loops, may be so interpreted (of all which forms examples may be found in Egyptian hieroglyphic writing descriptive of attributes characteristic of human beings).

As Osiris was lord of the dead, the deceased were

called Osiriana, and with him they re-lived. Thus then the two-looped figure is initiating syllable, *wah*,[1] to the name of Osiris (see Fig. 22), the "Good Being;" and duplicated, the same figure represents continuation (see Fig. 23), eternity, forever and forever; while the single-looped, possibly an ornithomorphic sign, marks an appropriate adjunct in the word *sa*, "protection" (see Fig. 21).





The scarabæus was an emblem of great religious importance to the Egyptian. In hieroglyphic writing it represents the verbs *to be, to become, to take form;* also in the passive form, *to exist, to be.* In suitable conformity to this interpretation, and that above, of the two-looped sign, double rings, minus appendages of arms (see Fig. 24), are seen cut upon the back of a scarabæus (Louvre). The sacred figure of the scarabæus was placed upon the person of the mummy, within the sarcophagus, where it was believed to act as a potent amulet to the preservation of the life of the deceased. Such power was ascribed to the runes of the Norsemen.

"Do you," says Odin, "know how to engrave Runic characters, how to explain them? If we see a man dead, hanging from a tree, I engrave Runic characters so wonderful that the man immediately descends and communes with me."

Ogham names were placed upon the mortuary stones of Ireland, as in the case of Tiacra, who was mortally wounded at the battle of Caonry. It is notable that

[1] See Iroquois Syllabic *wah* or *wa*. Indian Myths, Ticknor & Co.; Lexique de la Langue Iroquois, J. A. Cuoq, 1 Chapeau et Fils.

the Indian form of the two-looped sign is one of the characters of the Marcomanic Runes, with the power of *m* and the name of *man* (see Fig. 25). It has a foot from the left loop.[1]

A divergence from the primal form is carried a step farther in an old Northern Runic inscription (see Fig. 26) cut upon a Danish block of granite. A farther differentiation may be seen in another British ogham (see Fig. 27), where the simple Indian sign rests upon a table supported by one foot.[1]

These nearly related forms are doubtless simple developments evolved from necessity of farther or more emphatic expression of a similar idea.

A facsimile to the Indian symbol appears in the Irish Runic character interpreted with the value of the letter C (see Fig. 30). The letter C has had conspicuous place in cabalistic writing. Doubled and redoubled and twisted about, it was made to take the meaning of the vowels: —

c, *cccc*, *cccc*, *cc*,

a, *e*, *i*, *o*,

ccc, *c*, ⌒ ⌣ ⌣⌣

u, *ea*, *ia*, *oi*, *ua*.

In these twistings and inversions its familiar alphabetic look departs and it becomes a mere sign, as was

[1] Through error of engraver not shown.

doubtless its original case, exemplified by the volute in Midas's tomb. Regarding it thus, the figure might be a survival of the Mexican symbol of the breath: ◌ (see Fig. 34).

This singular coincidence initiates a curious comparison, for the Egyptian coil (see Fig. 35), variant from the round, having the value of the letter H, invites attention to the fact that the Greek sign (see Fig. 29) is also a breath letter with the power of the same alphabetic character. But we may go farther, if the classification of Mr. Ledwick's table is trustworthy, for there his letter C is given the power of the two-looped sign. And not only does this appear, but *four* Runic strokes are given as an equivalent value (see Fig. 30).

The old Irish (see Clog. Almanac, Dresden) offer for the numeral four (see Fig. 31) the sign used by the Indian for slain. And not earlier than the fourteenth century A. D. the numeral eight was written like the sign of the Indian dead on the *adjetag*, represented above.

The number four is sacred to the winds, and occupies an important place in cabalistic writing. Perhaps too much emphasis cannot be made on the appearance of the symbol with the value of this numeral in such appropriate association. It is a survival, possibly of the Greek unaspirated dental (see Fig. 33) stripped of the disk; for this character, as it here stands, is an archaic device, representing the solar orb and the four

winds. Given this relation, the Indian device shows a likeness of environment only explainable by some grand potency attributable to its use, while its age and perpetuity give it a noteworthy importance.

It appears and reappears upon those monuments outcropping in the strata of archaic history. A pictured thought on the cleaving stone of buried centuries, it also re-lives in modern alphabetic and numeral forms. In its history is epitomized companion devices, for its traditions apply to other characters which occupy prominent places in numeral, alphabetic, and decorative forms.

The human figure shorn of its head and limb is a graphic sign of death. The thoughts of the primeval man were doubtless detached pictures of passing experiences, for continuity in meditation is arrived at only by a high development of intellectuality. But the picture of the barbarian, midway savagism and civilization, was not equally an absolute and limited photograph of the outward features of events. It was not the dead man simply, but the helplessness of death that the Red Man designed on the cedar stele. Divested of the powers of locomotion, of his hands, forces of human strength, of his head the directing power, — the human torso is an adequate description of the final disaster, and prepares the historian for the remarkable appropriateness in artistic motifs found among barbaric peoples.

Different members of the body suffered transformations in the course of conventionalization of chosen signs. The human lineaments lost their outlines: the hand became a mere sign-post of lines; the arm an angle; the shoulders a horizontal line; the foot a fringed notch; but the head is more often kept in smooth turn from brow to nape of neck.

The sacred regard to the head is illustrated by those elaborately prepared human skulls, covered with obsidian and turquoise after the manner of the coiffure of Isis, the eyes formed of iron pyrites and the nose inlaid with scarlet shell,[1] — also the extraordinary obsidian mask, chipped into rude, and finished into exact, shape by the painstaking Red Man (through polishing with *teoxalli* — "god's sand"), which was believed to have rested on the breast of the dead body of the noble, or priest of Mexico, as possibly were placed those shell masks (*strombas gigas*) found in the stone graves of Cumberland River, for both are examples of all patient labor, the reverent painstaking of sincere piety expended upon lineament and other hints humanward. In this case, as was customary, nothing was left undone to perfect the avenue of magical approach and insure individual preservation, even to the placing a pure emerald in the dead mouth.[1] As these customs obtained in Mexico so did they in the Southern States of North America, — as testified by the fine copper-plate drawings of winged figures placed beneath the head of the dead in the mound of Etowah.

The custom of the use of portrait masks survived in Roman burial service, when the lineaments were made in wax and worn by his representative with a costume of the dead dignitary. From this ceremonial arose a more extensive fashion of carving the features in mar-

1 See Clavigero. In the principal hall of the royal palace, called the "tribunal of god," was a throne of pure gold inlaid with turquoises and other precious stones. On a stool standing in front was placed a human skull with an immense emerald of a pyramidal form and surmounted by an aigrette of brilliant plumes studded with gems. The skull was laid upon a heap of weapons. On this skull the sovereign laid his right hand pronouncing judgment. (See Ixtlilxochitl. Hist. Chic. MS. cap. 36.)

ble. On these funerary monuments may yet be seen the portraits of the deceased rising clear cut from the inner depths of a medallion; and the medallion is borne by emblematic figures of genii, — of two centaurs

Mortuary head; scene sculptured on a stele in Etruscan style.

or two tritons, as the escutcheon or taste of the surviving relative might dictate, — a desire for posthumous recognition being as strong as in the highest vainglory of the barbaric warrior. Especial care respecting the skull of the deceased is noticeable in Peruvian burial. Even the young infant's head was covered with a loose cap lined with wadding of cotton and hair, covered with the sacred color in red paint. Within this cap was a tress of soft human hair upon which the head rested. A cord, tied in seven knots carefully wrapped up, lay near, which with the red paint were doubtless the magnet nuclei of preservative forces.[1] For similar

[1] Between the outer and inner head-gear of the Lama were placed amulets and talismanic writing.

purpose also, feathers of different colors were attached by a thread to the wrapping of the head of the Peruvian mummy; or cap ornaments formed of the quills of the condor, bird of the Mexican moon goddess; or the package of seeds beside the body, as on the prayer-poles of the Indians in the north. Each and all a supplicatory service for the dead, and everywhere the head is a consideration of pious thought.

Such was the purpose of the maskoid, in which appears the dawning idea of portraiture, and which was set at foot or head of the Peruvian grave. These specimens of artistic skill are evidently arduous efforts of similar intention to those dual images in Egyptian tombs; but their success in giving abode to the spirit of the dead, if such were the purpose, seems more to depend upon the contents of the nets and cloth bags than in likeness to the dead; for the sculpture is suited to the first boyish attempt at portraiture, and is entirely wanting of

Mortuary Maskoid from Peru.

acute characterization. To perceive nice differences and shades of expression among their fellows required more keenness of observation than had been acquired in these early periods; but it should be remembered that subtile facial expression is born of a high civilization, and often among the primitive races is almost totally wanting. The face of a savage is like the blank, waxen physiognomy of a child before the dormant mentality within has begun to put forth its finer aptitudes; if expression at all, it is the traits distinctive in conformation, as in the lower animal, with only that elusive difference of human potentiality.

Death-mask of the Aleut Indian.

An Aleutian death-mask obtained from the cave of Akanh is a less skilled and even more weird sculpture. It has that effect of the configurations often seen on mountain heights, developed by gigantic lines of rock formation, and which is often observable in the rude facial outlines made by primitive artists. This mask retains on its weather-beaten surface the remnants of the sacred red coloration.

Makah Indian death's head mask, worn in the dance ceremonial.

The Indian of Cape Flattery, as may be seen in second mask on the page, evinced some skill in line of the lips and curve of the brow. This mask represents a death-mask, and is also stained with red. Its

purpose is the same as the third in the group, and was used in dance ceremonial. The large cavities for the eye sockets are similar in both masks; but the careful sculpture of wrinkled skin is peculiar to the latter. On this mask were stains of white paint, and within the mouth a black coloration. It is an archaic type, and shows signs of decay. The bushy brows are made of wolverine skin.[1]

Mask representing a death's head, worn by the Nutka Indian in the dance.

Stone mask (twice the original size).

The fourth example here given of mask sculpture is in soapstone; the original one half the size of illustration. This mask was not designed for the face, as those above; there is a groove around the outer edge, as if for a place for a cord. It was intended to be worn upon the breast

[1] See Masks in U. S. N. M.; also Mr. Dall's Masks, Labrets, etc., 1881–82.

probably, similar masks having been found on the breast of the Mexican dead. The numerous lines upon the face may have been the gens marks of a Massachusetts Indian, as the mask was found on an old site of an Indian village, on Ripley Hill, Concord, Mass.[1] The hollowed sockets indicate an intention to represent a death-mask. Such objects are seen in the accoutrement of Mexican gods, represented in the Codex Remensis.

The death-masks used in dance ceremonial are evidence of the custom of making an appeal to the inhabitants of the ghost world by means of masked ceremonial.

Mask in the human skin.

Similar transubstantiation of human and supernatural forces was hoped, probably, when the Aztec put on the mask of human skin.[2] Flaying the virgin of his temple, he stepped forth in the skin, and so clad walked from door to door as mendicant, beseeching bread, — a bread especially prepared for his use. Thus in the very flesh of a daughter of the sun, a peculiar and transcendent holiness was attained.[3]

[1] Photograph kindly presented the author by Mr. Charles R. Prescott, Deputy-Controller of C. A., Boston, Mass.

[2] Original at the Peabody Museum, Cambridge, Mass.

[3] See Legend de Lhamo (Sanscrit Kaledavi), where the goddess Lhamo murders her son, drinks his blood in the skull, and of the skin of the flayed body makes a saddle for "the finest steed in the royal stables." See La Bouddhism au Tibet, M. Schlagentwiet. Also note the use of human skin made into cords to whip evil spirits; human teeth for amulets, etc., in practice in Thibet.

The ceremonial dance was of high meaning, and representation of the supernatural was of no unusual occurrence, here testified by the "ghost-mask."

This coiffure is constructed of red cedar-bark dyed red, and decorated with the black feathers of the raven; the veil, which is of red cedar, arranged to conceal the warrior's face.[1] "It is worn in the Lōlōtlalatl (= ghost dance), when the dancer appears to be taken by the ghosts to the lower world. For this purpose a long, deep ditch is dug out behind the fire. The dancer, with the head ornament here represented, has a rope tied around his waist, which is held by his attendants. Speaking tubes of kelp are laid so as to terminate in the fire. Through these many voices are heard, and the ghosts take the dancer into the lower world, — that is, he disappears in his ditch, drawing the rope after him, while the others feign to try to hold him. After a while the voices are heard again, and a black head is seen rising from the earth, which brings him back."

As on the maskoids of Peru, a little package is tied to the central feather. In this object is centred the power of the mask. Similar packets are mentioned by early writers, also by the more recent student of Indian customs. None have as yet been permitted to examine them, even when great confidence has been established between the parties. It is the adytum which will allow no desecration, or unbelieving hand,[2]

[1] Lōlōtlalatl Mask, drawing kindly given to the author by Dr. Franz Boas. Explanation and description by the same.

[2] See Catlin and Others of his Time. Also Miss Fletcher's testimony, and recent Ethnological Researches.

even like the sacred treasure concealed in the ancient temples of Japan.

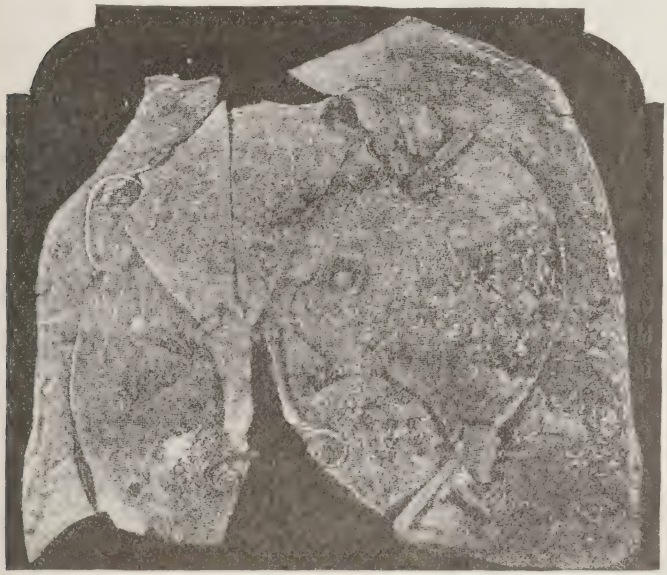
In the fourth tomb of the acropolis of Mycenæ lay five bodies, two of which were masked. These masks were of gold plate, in rude *repoussé* work. At

Death-mask in gold.

the head of the third was found, by Dr. Schliemann,[1] another mask, much injured, which with some care was unbent, discovering the representation of a lion's face. This mask is particularly interesting, since it is a traditionary form among the Greeks and Peruvians; and among these peoples, as has been related,

[1] Copied by the kind permission of Dr. Schliemann.

the lion-mask was an object of distinction, — with the Peruvians a sign of royal lineage. The two human masks differ very considerably. Shall that difference



Death-mask in gold, representing a lion's head.

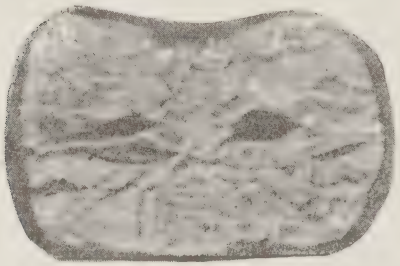
be attributed to the lineaments of the dead, or are there traditional causes for the unlike conformation?

In the famous excavation made by Dr. Schliemann, when such marvels of artistic work were discovered, no other objects exhibit more adequately the pious sentiment of the people than these golden masks.

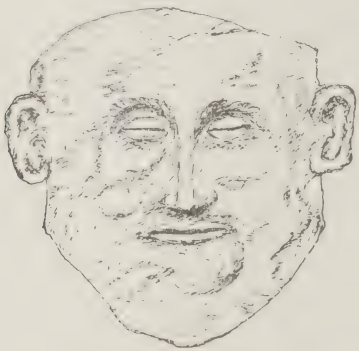
Not only were discovered portrait masks of the adult, but also the child's face was carefully covered with gold plate, the peep-hole arranged in the natural position of the eyes.

Metal masks were used both in Egypt and South

America. In a small vault in the Serapeum of Memphis has been discovered a mask in leaf gold upon the mummy of a prince, probably the prince Khæmuas, of the reign of Rameses II.[1] In a Peruvian grave, upon the head of a mummy has been found also a metal mask, this, however, was silver.[2] In such similarity of custom appears that reverential tenderness for the beloved dead which is peculiar to the genius of humanity.



A child's death-mask in gold.



A gold mask from the fourth tomb of Mycenæ.

[1] See Amulettes and Bijoux, Vitrine 1, Louvre, Paris.
[2] See Schild 22 F, Ethno. Museum, Berlin, Germany.

CHAPTER VI.

CERTAIN lines were traced upon the masks used in ceremonial dances and in the protection of the face of the dead whose meaning can only be understood by a knowledge of the customs, traditions, and superstitions of the people among whom they were used. These lines are not only found on the wooden mask, but on the terra-cotta and plaster, and also upon the cocoanut and gourd masks. There is reason to believe that in the case of the terra-cotta [1]

Capital and Ornamentations. — Cathedral of Arles.

[1] O. Benndorf Antike Gesichshelme und Sepulcral Masken. Vienna, 1879.

the devices were fac-simile to the tattoo-marks on the face of the deceased, the mask in this case intended to insure preservation of the cherished lineaments and also affording means of identification.

A plaster mask whose markings were apparently to the same purpose, and whose ornamentation was of remarkable beauty, has been discovered upon the head of the dead, lying just beneath the turf at Minusinsk,[1] where were signs of burial burning.

The cocoa-nut[2] served as a good basis to figure-drawing from the compactness of its woody fibre. On one of these masks was traced a scene of battle, — a picture of the slayer and slain. This sort may be classed with the gourd mask, and of anterior use to those of terra-cotta and plaster. The gourd mask is recorded in the early colonization of America, as used among the Southern Indians. It is described as having been cut out in different shapes and decorated with hieroglyphics.[3] These so-called hieroglyphics I regard as imitations of figures used in face painting of which those remarkable masks in the National Museum, collected by Mr. Swan, are examples.

The signs are probably not only a means of personal identification, but proclaim the gens to which the wearer belongs: as the Haida[4] tattoo-marks proclaim distinctions of family lineage, — distinctions that assume an hereditary descent from the gods, as the sculptured

[1] Twenty masks found by Adrianow at Minusinsk, Siberia (Amsterdam, 1886).

[2] Netherland Colonies, Exploration.

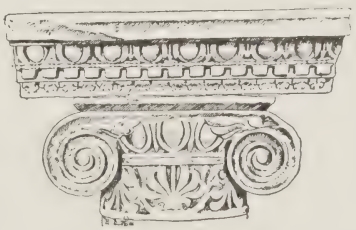
[3] Adair's Hist. of Indians.

[4] Tattoo-marks of the Haida Indians of Queen Charlotte Islands, B. C., and the Prince of Wales Archipelago, Alaska. James G. Swan, Ethno. Report, 1882–83

column before the Kwakiutl house declares the supernatural genitor of the inmates by its figure of a bird whose feathered garb had been assumed in the genitor's flight to earth.[1] The devices on the ceramic forms of the Zuni Indians also were signs of a gens totem, as were the Haida tattoo-marks.

Facial cuttings obtain among the New Zealand Indians a remarkable perfection of line in which the coil or volute is a noticeable figure. The coiled line, indeed, seems to be adapted by these Indians as a tribal or national escutcheon, for it appears in all their decorated work. It has, however, the distinction of being least understood and the most obscure in its relations and purport of all tattoo marking, or indeed of all figures sculptured or painted, and in whatever place found, or on tattooed head carved by the New Zealand Hongé, on ceiling of the grand dolmen of Gavre' Inis,[2] or on Ionic capitol, it possesses a degree of interesting mystery. The more advanced the people who assume the device in ornamentation, the more obscure its tradition, and often too the more fallacious the surmises to which it has given rise.

As for instance in the Ionic capital mentioned above, the volute, which is its principal characteristic, has been explained as an imitation of a wood-shaving. But the



Ionic capital.

[1] Houses of the Kwakiutl, Dr. Franz Boas, Proceedings, U. S. N.

[2] Tattooing in the Pacific Islands. Pictographs of the N. A. I. Garrick Mallery, Ethno. Report, 1882–83. Also, La France Prehistoric (1889), M. Cartailhac.

figure has also been more rationally ascribed to the curled horn of the ram, which animal was represented in the ornamentation of the column in Oriental sculptures. When used alone the horns were taken for the whole figure, as in hieroglyphic writing the head was used to signify the whole beast, — a sort of architectural synecdoche not without its interesting traditions, for the substituting a part for the whole is an accommodating device in the evolutions of construction, and obtained, indeed, when symbolism had lost none of its sway in monumental structure, although its adoption was timid and slow, partaking of the hesitation of all hierarchal development. A timidity especially illustrated by Egyptian writing, for notwithstanding that nation's civilization of four thousand years, with its consequent growth, there was retained to the last the "determinative," — the full image of the object, the subject matter of the text, — wherein, however, the scribe had ventured to assume the synecdoche method. So cautious was the Egyptian to adhere to the earlier pictographic form, — a caution arguing a tendency to that literalism which Egyptian religion exhibits by its constancy to formula, and Egyptian sculpture by its careful adherence to an established style. But in Egyptian writing, while there remains the detritus of pictography suited to the barbarian, there was also an assumption of the metaphor, the complex ideogram, and finally phonetism, that like music is last offspring of laboring expression.

This both bold and timid advance discovered in Egyptian writing is especially noteworthy in the symbolic sculptures of Asia, where enigmatical motifs were not as universally left unexplained as in the later monuments

of the Greeks. There a determinate is often carved directly upon the complex ideogram which forms the motif of the capital, and this assures the devotee to what attribute of the deity enshrined in the temple the monument is especially dedicated. As in architecture so in sculpture, statues of the gods bear their insignia on the head or in the hand, and their attributes are laboriously expressed in the text of the inscription as well as in the adornment of person. But these superfluities of explanation were discarded in progressive Hellas. When the Greek met the Egyptian it was the meeting of Delilah and Samson, prolix repetition or superfluous inscription were shorn from temple or sarcophagus as beauty conquered. Indeed, advancing Grecian art while accepting an archaic motif often moulded it into grace for beauty's and lastly for meaning's sake, as has been done in early Gothic art. And if the Ionic column actually bears upon its summit sculptures of the ram's horns, they are not mere copies of the natural object; nor with desirable certainty has there been read in their conventionalized shape what was meant, if intended to be emblematic.

In Egyptian vignette the ram is sometimes represented with two pairs of horns, as here given. The flamboyant pair arranged at the top of the head are an explanation of the meaning of the figure. It is light, — the solar and soul's light, — and a human figure with a mask of the ram's head is in some cases represented with hands uplifted to the solar disk.[1]

Egyptian symbol.

All device and symbol is ever and anon reiterated, and

[1] The flamboyant horns are also characteristic of the insignia of Ammon, maintainer of life, and who was assimilated to Zeus by the Greeks. See d'Archeologie Egyptienne, P. Pierret.

it is not singular that the coiled horn in the primitive device should be discovered carefully cut and covered with mica (sign of virile strength) upon the head of the Indian's thunder-bird. A mask peculiar in having these appendages, it is painted in colors of green, red, and blue, — the bill being painted green, the curved tongue red, and the pupil of the eye red, blue beneath the eye, and the human eye-brow is painted black. (Original drawing by Dr. Boas.)

Mask of the Thunder-Bird.

In the heavens, so runs the universal legend, there are the divine faces of the sun and moon.[1] But between these two a Third, according to the pious Inca Mayta Ccapac, who was the Sun of the sun, or in Zuni language the Pa-oo-ti-wa, father of the sun, — he who was worshipped by the most advanced cult of the religious Peruvian, but who was also the "Unknown," hence

[1] The reverence and awe with which these planets were regarded, is illustrated in a passage in a description, by Lucian, of the temple of the Syrian Hierapolis: "In the temple," he states, "on the left hand as one goes in, is set first the throne of the Sun, but no form of him is thereon, for these two powers alone, the sun and moon, they showed no carved images. And I also learned why this was their law, for they say that it is permissible, indeed, to make of other gods graven images since the forms of them are not visible to all men. But Helios and Selenaia are everywhere clear-bright and all men behold them. What need is there therefore for sculptured work of these who appear in the air?"

there is neither inscription nor line on the plate of gold representing him.[1]

Peruvian symbols of divinity.

The sun and moon were ever looking on the earth. They were anthropomorphic beings, and were represented with human faces.

An ancient Innuit mask[2] in wood, and rudely carved, offers an example of the use of solar and lunar devices in mask ornamentation. Placed upon the forehead is a concentric circle and radii, above which is the crescent moon, each of which was originally colored with red ochre; one of these devices bears possibly the import to which was given the figure of the sun upon the forehead of an Indian woman, that was set immediately at opening of the black parted locks where she had made a red line extending backward over the head; and both are illustration of the use of these two figures for talismanic purposes. There is a myth in Scandinavian lore of a magical bridge springing from the earth to heaven. When passage is sought, Heimdal, guardian of its entrance, blows a golden horn and the gates of Walhalla open to the happy traveller. This bridge is the *Bifrost*, the Vibrating Way, — in our astronomical term the Milky Way, which was termed by the Iroquois Indians "a pathway for the dead." The way is

Innuit dancing mask, circle, and crescent in the angle of a V-shaped groove.

[1] Mayta Ccapac, Inca of Peru. His name, interpreted, is, "O Lord where art thou?" An explanation continually repeated by the "marvellous child." See Antiquities of Peru, Christoral de Molina. The plate of gold, representing the "Creator," was gambled for at Cuzco by an impious Spaniard. See Molina; also G. de la Vega, i. p. 272.

[2] See Col. Smithsonian. Also Third Annual Report of the Bureau Eth. Masks, Labrets, etc., W. Dall, pl. xxv. (20268.) Specimen from Prince William's Sound, Alaska.

sometimes seen by day in the many-colored rainbow, whose red tint is certain to betray a malicious footprint, according to the Icelandic saga. On each successive day the good gods ride up the bridge and repair to the Urdar Fountain to sit in judgment with the Norns, Vordunda, Urd, and Skulda — the Past, Present, and Future. Scandinavian art has figured this beautiful myth by parallel lines of stellar disks, as represented here. Enclosed as by a parapet of stars the White Ones traverse the way, suggesting the passage of the Egyptian solar god, Osiris, with his suite to the garden of Ialou, to the region of Amenti, where also he sits in judgment, as does Odin at the Urdar Fountain.

Terra-cotta vase from the Province of Chiriqui.

Passage of the sun and moon.

The journeying soul is directed, perhaps, in the one case as the other, by the planet whose rays are believed to be a source of rejuvenation. The dead pass onward to the "other Light," relates the Scandinavian mystic, and therefore the custom to place above the dead, upon the sheltering rock, a picture of the Light-giver as an amulet to protect the silent occupant; as by the old Northern devotee was placed upon the roof-rock of a dolmen grave two disks, the concave and thereby darkened disk, representing the moon,[1] the flat circle, the

[1] I have ventured to assume this interpretation of the "holy cup" figure, on consideration of various facts: the black moon was sign of death among certain Indian tribes of America; also the planet was called the gatherer of souls; also the added testimony that these "holy cups" were sprinkled with water from the Ganges by the Hindoo women when approaching maternity, etc. The mysterious hollows sculptured, or hollowed out on the dolmen of Germany and Switzerland, among the Alps and the Pyrenees have also been found on the cele-

sun, with a cross traced upon its disk, — devices inornate, but by their significance carrying an interesting train of deductions.[1]

In the age of stone, the devotee reverently marked out in burial the sacred circle, a rundysse mound, which form denoted the high rank of the deceased. The tomb was erected with unhewn stone on which was superimposed a mass of earth. The succeeding years spread a grassy turf above the artificial hill whereon at length lay the wide shadows of a growing forest. So generations of men have chosen their burial-places and marked them with tumuli, pyramid, or sepulchre of heaped stone, round tower, or with inscribed stele and little mound of earth. The Mastabas of Memphis and the rectangular mounds of Cahokia, each in its country and period of time betoken a like desire and similar ambition.

The grand scheme in each method is to protect the body, tenement of the individual being, to inshrine in safety the inanimate clay. This strong desire, unknown to the brute kingdom, evoked all that constructive and artistic skill that in earlier exercise astonishes by its patient labor. But with all some legendary sign is discoverable, like the two disks on the grave of the ancient Dane, which stand in a multiple of meanings although so meagre in utterance, which are a kind of basis of a beginning, — the small end of a spreading

brated Runic stones of Scandinavia, whereon were rudely carved the folds of serpents. In America they are sculptured with other devices of symbolic characters.

[1] See device on the Golden Horns, O. N. Museum, Copenhagen. Also Atlas Antiquites Norwegiennes, and the works of J. F. J. A. Worsae, and M. O. Rygh, affording, by copious illustration, opportunity for study of old Northern devices.

coil that evolves multiplicity of character in hieroglyphics and pictograph, and that finally become a gay route of sculpture and painting.

The solar and lunar disks, — those Sacred Eyes of the dominant skygods, — traced within the sombre shadows of the ancient grave in simple bald lines, express a sentiment believed to be momentous to the destinies of men. In representing an object, power over that object was believed to be attained; as when the Indian barbarian secures the result of his chase by retiring to a sequestrated part of the forest, there to draw the outline of the animal of his pursuit, and in the figure of its heart burn the sacred plume.[1] The portrait was believed to assume a reality, an existence as veritable as the object portrayed; it was "Made Being," — thus also the solar disk with its cross of the winds, and the concave, shadow-filled moon were animated by that force existent in those White Beings who dwell in the heaven and rule the affairs of life, who bestow and withdraw the lives of men.

And thus it followed that picture writing became an occult power. To delineate a recognizable shape, an object of worship or of pursuit, was a means of transsubstantiation, and the image became animated with the spirit of the being represented, while its movements were brought under control. And so also the simple device upon the rundysse grave was the grand agent of spiritual extension and domination, which served to bind the revivifying forces of the planets to the needs of the dead, bowed and shrouded in the shadows of the grave, — hidden as the moon in physical transition.

The appeal sprang direct to the Ancient One walk-

[1] Tanner.

ing the fields of heaven, lord of the breath of lives, the four winds, and whose image was drawn with how much pains we can conjecture when the efforts of the untrained hand prove the difficulty, — with what stress and strain of joints unlimber, what strict limitation to wheeling divergencies!

Principal object of primeval worship, one of the earliest objects portrayed by human hand, projected and determined by a controlling sentiment common to humanity, carried forward into all religions, all arts, — it dominated the races of the Occident and Orient, and the image of the sun everywhere called for worship as the golden disk compels the faces of the flowers to its rising and setting, following its course on yielding pivotal stems.

How potent that rude mask to the Alaskan devotee, then, where upon the forehead, in the color of sacred usage, was the sign of manifested deity, and beside it the moon, "the eldest born" of creation![1]

In one of the lodges at Neah Bay, three carved figures were represented, on whose heads rested the huge beams that support the roof, — one of these was a figure of Deahks, the warrior; the other Klessakady, the sunrise god. Upon the latter's head rested a crescent cap and between his feet a mask representing night. The beam above these was marked with holes representing stars. "And," said Kalchoti, the aged Indian who placed them there, "these represent the sun when rising, and so he thrusts the stars with his head and tramples night under his feet."

It needs but a turn of the leaf of mystic story to find

[1] They feared their masks. — J. G. Swan: *Indians of Cape Flattery.*

the allegory of the poet of the hut repeated. The golden sandalled Perseus donned the helmet of Hades, and swift as a sunbeam drew nigh to the sombre dwellings of the Gorgon sisters, and slew with his flashing scimitar that immortal one, Medusa, — the mystic being of night whose face turned the daring gazer into stone, but whose cry is well remembered in the days of the Renaissance art: "Forget not, O inimical ones, I should be as fair as Athene, were I in the light of the sun!"

In all inscriptions upon the monuments of Yu, in China, in Persia, Hindostan, in the *Mezeneene* of Indian tent-dwellers, and in the *helveristninger* and Scandinavian rune risters, prominently appear those figures of the sun and moon marking the mask of the Alaskan and engraved upon the tomb of the ancient Dane. Everywhere reiterated with various following of birds, serpents, and plants, they stand out clear and defined as results of painstaking and long practice. They are inserted in hieroglyphics and syllabary; they adorn the sculptured monument as the moss-grown rock; they are found in cavern dwelling and upon dolmen graves; they are used in signs of ancient and modern reckoning. The solar sphere diminished to a point rounds the elegant phrase, and is identified with the musical tones of both orator and musician. The figure of the moon in crescent is adapted to the illustration of renewal and increase: the moon has its growth, it waxes and wanes; it is a flower whose white blossom is revealed in the heavens to vanish for a period and reappear, budding slowly to bloom. Its relation to vegetation is emphasized as clearly in archaic sculpture and painting, in hieroglyphics and picture writing as the sun, — perhaps indeed for the lunar planet a priority

may be claimed, as a priority of lunar worship is suggested by the ancient myths of the Teutones, Chaldeans, the Mexicans, and Eskimos.

A nice calculation of size and regularity of shape in the sphere were tardily brought into exercise in figure of the lunar crescent. It is not uncommon to inscription that the horns are made unequal, or so blunted as to lose the propriety of such a designation. Different methods also were used in archaic representation.

By the Egyptian, the phases of the moon were compared to a succession of immortal births. On the ceiling of the Ramesseum appears the flattering address to Rameses II.: "Thy phases are as the nascent moon." The nascent moon appears in other Egyptian inscriptions when the outline of the full orb is retained, and when it reads *to be, esse* (*pa*).[1]

Che Pek-ou K ch A° A° aH.

The Egyptian devices of the lunar crescent institute a curious comparison to a Mexican vignette (a preamble to what for want of a better title I have ventured to give the name of the Harvest Drama), where gods, plants, and bees follow in a continuous procession. The beast in this ensemble of figures suggests the avatar of Quetzalcoatl, god of the winds. Quetzalcoatl was portrayed in one of his disguises in the form of a bear (see sculptures of the Trocadero), the characteristic of which is a strong penchant for honey. The vase in the vignette

Mexican vignette.

[1] Mémoire sur l'Inscription du Tombeau D'Ahmes, Chef des Nautoniers, par M. Emmanuel de Rougé, membre correspondant de l'Académie Royale des Sciences de Turin, Paris.

is marked by a device which is a particular hierogram in the text of the vignettes of the Honey-bee.

In the codex where these signs and figures are seen, may be found a device held in the hand of one of the *dramatis personæ* which is not unlike the three figures at the side in the vignette given on the preceding page. The signs of irradiation suggest the verb *to be*, — that is, forces in active play, whose consummation shall appear in future results.

Mexican pictograph.

The sign associated with the bear is an important numerical mark to the Maya, and has the power of twenty, — the number used as basis of Katunic counting among the Nahua Indians. This number is an equivalent to the word "all," or the whole; as in aboriginal counting the ten toes and ten fingers expressed the sum total, — that is, the whole man, — and so become the basis of numerical reckoning.

Mexican sign.

The twelve months of the *tetramenie* of the inundation of the Nile was written by a figure of the nascent moon and other signs, among which are three crescents, two stalks of the budding lotus, and a waving line beneath, which signifies flowing water.

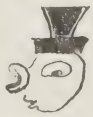
Egyptian hieroglyphics.

An analogy yet more curious may be drawn between Egyptian and Mexican devices of writing in the figures used to express divinity, wherein the nascent moon above a sign of earth is accompanied by representations of three signs called in Mexican the *pantli*, and which, as the other numerical sign, signifies twenty in Maya, and which is a familiar sign of rulership in the Mexican language. This group of figures may have been in original intent expressive of the ruling action of the nascent moon over the earth. In this inscription,

Egyptian hieroglyphics.

as the previous illustration, it is associated with the inundations of the Nile, and upspringing vegetation depicted by the lotus buds rising from the cartouche marked with the sign of water.

Examples in the following chapter are given of masks with the left eye in the form of a crescent; suited to the same method, a deity in the Harvest Drama is portrayed with the figure of the nascent moon in the same side of the face, a short-horned crescent upon the front of the face bears the effect of a determinate to the figure.



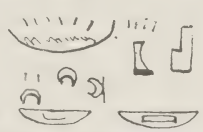
Mexican pictograph.

In an inscription upon the rocks of Jezabis,[1] the crescent is placed in front and back of the figure of a crown. The crescent, as in Mexican example, is a clumsy design, having none of the sweep of line common to Latin figures, lacking in truthfulness of imitation, as also in beauty. In this shape it resembles a farinaceous seed, as the Nicaragua device, a moon or sun face, whose ears are sprouting leaves.

Hittite inscription.

Indian device, Nicaragua.

An assemblage of figures in Egyptian hieroglyphic writing presents both forms, the large figure at top being a finely drawn line enclosing the nascent growth. The throne seat in this assemblage is of frequent occurrence in Chaldean[2] devices; it also occurs on the Mexican Calendar of the Codex Troano. Here also appears a shrine of Mexican configuration.



Egyptian hieroglyphics.

[1] See Sayce on Hittite Inscription; also Monuments, British Museum.

[2] Monuments of the Louvre; Chaldean Statue of Goudèa, period anterior to the sixteenth century B. C., Louvre, Paris.

Mexican pictography has combined the figure of the frog, the waving line, and four circlets, with the crescent, which may be read as a description of the meridian summer, when the advanced season produces its luxuriant growths.[1]

Mexican.

So might be interpreted the ornamental frieze of Roman decorative art[2] where the crescent stands over the high-branching plant set amid curving lines like the extended mandibles of the Mexican bee.

Roman.

But it may be assumed that although the form of an archaic sign is here used, its signification may have been long forgotten, unless indeed the religious cult of which it is the expression had been adopted by the people adopting the sign; for in all decorative forms there is a discriminative difference between empty imitation and actual religious expression.

It was the habit of the Mexican warriors to bear home the gods of their conquered people, and imprison them for a prescribed time; afterward the gods were adopted, with their insignia.

This graft was made in order to appropriate the power of the deity captured. Forms of art introduced by such means were not meretricious copies superadded to homogeneous devices for convenience or beauty, but were a corporate part of national or tribal escutcheon.

The rock inscriptions of the desert of Safa[3] also offer other examples of the short-horned crescent. And in Mexican writing and Scandinavian bronze ornamentation it occurs ornamented by four circles, — the cardi-

[1] Codex Mexique.

[2] Palazzo di Laterano.

[3] Monuments of the Louvre, Paris.

nal signs,— as on the previous figure with the Mexican sacred frog. Hamathite inscription, and Pompeian as well, also Peruvian vase decoration, present the same form of the crescent with stripes traced laterally. These three figures are in accordance with the archaic methods used in describing the fertilizing winds.

A winged disk bearing the short-horned crescent is the symbol in Mexican writing of the Occident, the grand sign in Mexican pictorial representation of the sacred cardinal point, — place of the departing sun.

A form thus conventionalized in hieroglyphic writing and deeply imbedded in expressions of religious belief (sometimes accompanying a figure of divinity as an emblem of that deity's attributes) becomes by the nature of its associations, and not from shapeliness, a desirable figure in constructive ornamentation.

This form of the crescent is indeed suggested by a capital to a Mexican altar, bearing in a pictographic arrangement some analogy to the architectural motif in Carthaginian[1] capitals, selected perhaps for similar associations by that people; as with them, as among the Mexicans, the crescent was an ideographic device.

A similar example is shown here from a rock inscription in Asia Minor.[2] A *postoi*, so called, where the two spheres, probably the sun and moon, hover immediately above the altar-like columns. The column of the *postoi* bears the same capital (with a slight change in configuration)

[1] A Fragment from Carthage.

[2] Histoire Critique des Origines et de la Formation des Orders Grec, M. Chepiez.

that ornaments an Assyrian column, the pedestal of which is no longer without the beautiful accessory of the plinth, result of growing artistic taste in building art.

A terra-cotta shrine in which was represented an Etruscan deity is constructed by two upright crescents placed at either side, a smaller, and the short-horned crescent, being the tie, and from which (like the lanceolate leaves decorating the nature gods of Mexico) appears finely trained foliage, the choice *aigle*, whose alert lines suggest a joyous growth, — a form of ornament noticeable upon the monuments of Cambodia,[1] as also in Greek sculpture.

In agreement with the outward curve of the inner line of the Assyrian capital, the device appears sculptured upon an Etruscan sarcophagus[2] at either side of a round-faced mask, the lineaments carefully portrayed. This arrangement and place of sculpture enforces the sacred character of the figure.

The crescent shape, possibly intended for an emblematic tree, is applied in the decoration of a bronze knife[3] discovered in a Scandinavian mound. It has the usual environment of a beaming sun and a neatly traced figure of the solar ship, the *Skidsvidbadner*, — the ship that would

Decoration on a bronze knife.

[1] Museum of Trocadero, Paris.

[2] See Etruscan Monuments, Ethno. Museum, Florence, Italy.

[3] Fragment of a razor knife of the bronze period. See the study of Scandinavian Monuments; Museums of Copenhagen, Christiana, Bergen, and Throudjin, etc.; also the works of J. F. J. A. Worsae, O. Rygh, etc.

hold all the gods and yet could be folded and stored in the pocket.

The second of these engravings represents an assemblage of gods in the sacred solar ship. In the midst may be represented the Gothic god Tyr, over whom is traced the celestial serpent. Pointed and linked disks following the god identify the picture with Norse emblems of natural forces. In the hands of two of the advance genii are the crescent-shaped objects that singly and tree-like spring from the skiff in the preceding illustration.

Decoration on a bronze knife

These devices are not unlike the figure of the famous talisman Mjolmer, Thor's Hammer, which when thrown ever sprang back to the hand that hurled it.

Thor's Hammer.

Upon this weapon was traced sometimes, as on the present example,[1] the Norseman cross (or Hellenic) and four circles, one in each of the four sacred "Spaces" formed by the transverse lines. This cross is conspicuous in ornamentation of Athene's robe, as may be seen in a representation in another chapter.

This venerable symbol was found, neatly cut in amber, within a mound; its precious association, however, still lingers in Norway, for in all Scandinavia it was an object of metallurgist's skill in early and late bronze periods, and it is still used in gold ornaments and bijoutry.

Mystic story relates how the redoubtable weapon was stolen from Thor while asleep, who, when awakening and discovering his loss, repaired to Freyja, wife of

[1] Old Northern Museum.

Frey, and lunar goddess, of whom he begs her feather robe for Loki, protean divinity of the North. His request granted, Loki is sent to seek the giant Thrym, the thief of the hammer Mjolmer. Thrym grants the restoration of the weapon if Freyja, goddess of heaven, shall become his bride. Apprised of this stipulation, Thor masks himself in the guise of Freyja, and presents himself for the nuptials. The giant Thrym, in complaisance at the result of his suit, offered the Mjolmer to his supposed wife: but putting forth his hand Thor seized the hammer and thereupon slew Thrym and all his giant company.

The ship wherein is seen engraved the tree-like figure resembling Thor's hammer, is the famous ship of the Northern god Frey, which was constructed by the dwarfs, sons of Ivald, and to whom it was adjudged in council of the Asa gods. This ship brings fair winds upon the hoisting of its sails, whithersoever its direction.

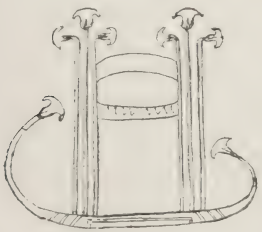
To its master, Frey, is ascribed the ripened grain of the harvest, for his office is like that of Tlaloc of Mexican myth, he is the water divinity of the Scandinavian pantheon,— the Van who rising from the sea seats himself in the abode of Odin, whence he looks to all parts of the world.

Frey is the "good giver." The wooing of Gerd (the seed) by Frey follows the rising of the god to the abodes of the Sun, where he perceives the fair maid in Jotunheim,— the outermost parts of the earth. The associate god of Frey is Thor, the spring god, subduer of frost giants, who is the Jove of the North, the mighty wielder of the thunder-bolt. Thor is represented consecrating the mystic Mjolmer on the burning pile where lay Baldur, the summer god.

The story of the Hammer of Thor is thus seen in Scandinavian myth associated with the legend of Freyja, lunar goddess, and consequently with harvest scenes. Thus then, when demanding tribute, the Mexican lord is represented holding in his upraised hand an axe shaped like Mjolmer.[1] The object of the demand is specialized in the sacred rectangle,— representative of unappropriated life in the symbolic rites of the Ogalalla Sioux. From the rectangle rises a plant whose flower is of the shape of the axe. Three teeth bear to the device the relations of a determinate. It is a demand for the products of the soil. The talismanic relations which an object of common use may have, are suggested in the fact that it is not uncommon to find sculptured on the ceiling of the prehistoric dolmens of France these implements; and among the treasured objects therein buried with the unremembered dead is the axe itself in precious jade stone. The Peruvian bronze axe is yet preserved in the form presented by the pictograph of the uplifted axe and blossom. As a hieroglyphic, it is to be found in Chinese writings thus:

The Mexican king.

Mexican pictograph.



Egyptian solar ship.

The flower decorates the Egyptian solar ship in the same shape that it appears upon the Mexican rectangle. It rises in column-like stalks on the beautiful skiff which is intended to be a conveyance to the departed soul to the Land

[1] MS. No. 8, Mexicaine Bibliothèque Nationale, Paris.

Beyond. Could this delicate blossom on such a slender pedestal become in imitative sculpture a support to the massive temples of Egypt? How make so frail a stalk serve the stable purpose of a pillar on which rests the campaniform capital.[1]

The figure is not unlike the standard to an Egyptian mirror, where there is an imitation, even to the calyx, of the beloved flower, so applying to household objects the hallowed emblem.

Egyptian.

A not unfrequent hieroglyphic in Egyptian is a double looped figure[2] of two circles on the summit of which is the crescent-like device. This figure bears a resemblance to another ideograph, where, in place of the device, radiating lines partly surround the upper circle. This figure combines the two circles, suggesting the sun and full moon in their happy parallel, when all things fruit and flower. Their activity in "good giving" should also be suggested by the limbs; and all is explained by the expanding flower, ancient sign of rejuvenation, sitting upon the summit.

That figure of the nascent moon used in the hieroglyphic writings of the Mexican and Egyptian, examples of which are given on a preceding page, appears to be applied in the sculptural ornamentation of the sarcophagus. Some nameless artist of Kneifedh,[3] in the environs of Tyr, has so skilfully

Sculpture on a sarcophagus at Kneifedh.

[1] It is interesting in tracing these Oriental forms in their resemblance to those used in Northern regions and across to the Western world, to note that the name of the Egyptian goddess who symbolized the North is given by the figure of the same flower in a sort of campaniform pillar. (See also *Ouadji*).

[2] See the alphabetic figure in preceding chapter.

[3] Museum of Louvre, Paris.

combined upon a shrine the figures of the magic moon and the flowering plant, that it becomes an adornment worthy of emulation. In the original, two sphinxes on either side direct the attention to the sacred emblem.

The sculptures on the monuments of Scotland, semi-archaic, with a mixture of pagan and Christian emblems, represent the short-horned crescent of ancient scripture. Upon a single monument was traced the first three figures here given, in which the difficulties of the artist are observable. The flower is noticeably of the shape of the campaniform lily, the Oriental and Occidental blossom.

Sculptures on ancient burial monuments in Scotland.

Upon another monument was carved the crescent figure with the triangle or pyramidal form, suggesting equilibrium in all cases where it is represented midway the horns of the moon.

The reluctant transition from pagan to Christian motifs is especially noticeable in monuments consecrated to the dead. To relinquish the talismanic device of traditional virtue for the untried symbols of a new religion, in matters of so deep concern, was at least an uncertain experiment. Ever before them were manifest those elder gods of the "Celestial Spaces." The sun had been the "Heart of Heaven" to the children of men; nay more, it was the face of him whose coming had been through all the years a delight. He the

Giver of Good! At night there was seen the moon, — Receiver of Souls. Winter or summer these ancient gods appeared to the tribes of men. "Too true is the tradition of our prophets! It were better to abide in the old, receiving the new only wherein there is agreement to the old." So it happened that the sculptor, commissioned with the solemn emprise of "risting" on the tomb, placed the signs of Thor beside those of the Christ. By nature of the slow process of development, changes crept tardily into sign and symbol, if it may be termed change, and a century scarcely effaced the symbol of the preceding century; indeed, rather there was simply the dropping the husk that had cradled and fostered the grain.

These illustrated hieroglyphics and pictographs traced by the laborious hands of centuries of men, are the stalagmites — the drippings of thought — to which the flux and flow of tides of religious aspirations make slight accretions, for that which is named the human remains, from first to last, itself.

Shield. Dinner Island.

The rude shields of the natives of Dinner Island present the short-horned crescent where it turns about the solar circle, being emblems of both those dual powers invoked upon the roof-rock of the dolmen grave, — talismans against all evil.

Bronze pin. Irish.

Then the device assumes its ornamental character in the bronze period. Both the Scandinavian Hut-dwellers and the Irish Lake-dwellers engrave their pins with the emblem; and the early and late bronzes of Scandinavia use for sole ornament the time-honored symbols.

With what pious zeal the native of Guinea painted the shrine of solar deity in the cup of the crescent, his beliefs will declare; but not only the religious appeal upon his shield deserves attention, for there is that skill in combination, and beauty in lengthened line, which is an advance of many representations of more highly trained delineators. It is noticeable, as has been premised, that in all figures except that of the prehistoric circle, the development of a sense of shapeliness is tardy. The figure of the crescent is constantly traced with uneven horns, — that phase of the moon causing many difficulties to the ideographist.

Shield. Guinea.

A fine exception to this crudeness in outline appears in the architectural ornamentations of the Orient in the Cyprian pilasters. It it also observable in the frieze of the temple of Artemis Leucophryne, where in each ample and equal-horned crescent the sculptor delineated the massive lion mask in wise accordance with its traditions, recalling the Phrygian goddess Cybele in the chariot impelled by lions. It so reminds the devotee of the waxing strength of the planet, and associates it with the herculean labors of the sun.

Cyprian pilaster.

Devices on a frieze. Artemis Leucophryne.

In an early Roman sculpture, the frieze of the crescents is adorned with inverted leaves, thus preserving the archaic hint of the planetary origin of vegetation.

Devices on a Roman frieze.

But even more surely in Rome than in Greece, the meaning of the sign is forgotten; its pious interest is lost in advancing changes in belief. So late Chinese ceramic art encloses in the approaching crescent horns the flaming censer, the circle, or the red rectangle; but have not those emblems ceased to be regarded, even among that conservative people? So also the Oriental rug has its obsolete devices of long discarded usages. It is only in the mausoleum, the ruin of temples, or the burial vase, where can be found the sign in its inherited association unmixed with later irreverent trifling. Beauty, true to her femininity, has led men in art, as in religion, from rude archaicism to idealism, and that idealism has fallen in one cycle or another into flippant picturesqueness.

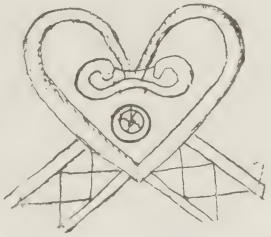
To communicate to the votive objects some especial talismanic virtue, the peculiar devices upon the funeral vase here used. Such purpose is apparent in the Cyprian vase, here given, which is so crowded with delineations that it may be surmised that the artist sought not to forget all his gods.[1] Here is the sacred shrine crescent-crowned; within the crescent is that figure of equilibrium noticed on Scotch monuments. Beneath the shrine, on either side, is a group of inverted V signs. The two beasts approaching the shrine are tattooed with the emblematic rose and the rectangle. How carefully has the artist adhered to the most sacred meaning, to the emblems of early tradition!

An ancient vase from Cyprus.

[1] Said of the American Indian by A. Fletcher.

These figures have not lost their magic: they are composed of the elements of true scriptures.

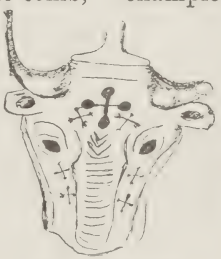
So on the archaic pediment to the temple of Theseus its bold freedom from the finical crispness of new traditions leaves the early symbol undisguised. Here with the crescent is the rose, and around about is the heart-shaped lines which are found in Halmaheira drawing, associated in the original with the cross of the winds.



Pediment. Temple of Theseus.

Halmaheira drawing.

The sign of the winds is traced with equally devout intention upon the sacred ox skull,[1] and placed in the tomb, — example of the talismanic purport of the primitive symbol which yet lurks in the meshes of woof and warp of modern fabrics. Thus again, as in Egypt, an animal with curved horns is associated with the deities of the heavens, — animals of virile power, these are descriptive of creative energy. A cross with four ram's heads with coiled horns is an Egyptian sign of the god of the winds.



Relic from Carpathos.

From the symbol on the sarcophagus of Kneifedh (see previous page) and a bas-relief at Aradus to Hellenic monumental sculpture there is exhibited an interesting continuity. The Grecian artist has depicted upon an

Bas-relief. Aradus.

[1] Found in a necropolis at Carpathos. See Journal of Hellenic Studies, Pl. xxxiii. (1887.)

Athenian stele two crescents with curled horns, from which rise the lanceolate blades well known to the Mexican painting,—a flamboyant device replete with pictographic expression, illustrating the nascent moon with her traditional following of springing vegetation.

Symbol on a Grecian stele.

The same motif seen in the sculpture of Kneifedh is applied to a pilaster [1] in Cyprian temple architecture, where the nascent moon is carefully marked by radiating lines from its cup-like hollow, and within the pyramidal figure at base are represented that constant pair, the sun and moon, as a determinate of the scriptural ideogram. In another carving the radiations have no longer place, but the head of the goddess Astarte [2] is represented. Thus, in each way the same concept is revealed, and the steadfast adherence to early types and symbols carried forward.

Device in a temple. Cyprus.

Cypriote device.

Phenician architecture has the same story to tell, and emphasizes its motif with the characteristic short-horned crescent.

Here is retained the pyramidal figure noticeable on crescents of Scottish monuments and to which I have ventured to give the name of the sign of equilibrium.

[1] Museum of Louvre. [2] Cesnola Collection.

Phenician device.

The curled horns forming a Phenician capital are turned outward, as upon an Egyptian amulet painted in blue and at whose base are designed numerous small leaflets.

Egyptian amulet.

Not until as late as the year 350 B. C. did the vase-painters of Greece begin to adopt a style of drawing introduced by the more advanced artists; therefore Hellenic funereal vase decorations afford interesting examples of these ancient devices. In the example here given from an archaic vase, there is pictured the *eidolon* hovering around its burial monument, on the summit of which is carved the curled capital overarched by a conventional *aigle;* these two signs appear to be the sole inscription, — signs in themselves of like use to letters but belonging to that period when alphabetic grouping was yet in infancy.

Picture of a monument. From an ancient Grecian vase the *eidolon*, or soul, hovering near).

The outward turn of the coil is delineated on the back of a scarabæus, the Egyptian amulet often placed in the sarcophagus of the dead and sometimes in the

Devices on Egyptian scarabæus.

body in the place of the heart. The first of these examples encloses a pointed circle, and at either side at base are figures of the symbolic square; above is placed

the sacred mountain of the West, where departs the dying Osiris.

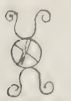
The third is associated with the sign *tat*, symbol of equilibrium, whose four cross-bars suggest the cardinal points.

The sign in Egyptian writing.

That it is in Egyptian writing expressive of an active agent, is declared by the appended limbs. The three examples are traceable to the outline of head and curled locks of Hathor (a few strokes of the pen completes the resemblance). To appoint the sign to that Egyptian goddess is in harmony with its common association. Companion of Isis in the obsequies of the departed sun, the mother goddess stretches forth her arms to receive the departing planet as those mysterious Ones, — the Mexican goddesses of the West, — descend with the beloved planet, relieving at the zenith the grand phalanx of gods who had joyfully attended his journey from the East.

Egyptian text.

In hieroglyphic text the coil is associated with the rectangle, colored black (as in Mexican pictograph), which together read the verb *to be* (*pu*). If the square is a symbol of the productive soil, as it is represented in the rite of the Sioux, and the coil is an image of fertilizing agency, there is a striking appropriateness in associating the coiled line with Hathor, the mother goddess of Osiris.[1]


Symbol on an ancient Grecian vase.

The outward turned coil is represented upon archaic vases in ancient Greece, and there associated with the sign similar to an emblem of Khem, god of productivity.

[1] It is an interesting coincidence that certain tribes of Indians ascribed the guardianship of their women when dead to the lunar planet; and to Hathor was ascribed the feminine dead of Egypt in a late dynasty. Also remarkable that the sign on pp. 185–187 is that of Leo.

It is figured upon a cinerary vase discovered at Chiusi in the striated lines resembling those rope-like wreaths delineated upon Pompeian vases, and also used in Mexican hieroglyphic writing.

Sign on a Pompeian jar.

Sign on a Chiusi vase.

It has been also carried forward into Byzantine decoration, and there adorned by four upright leaves.

Byzantine ornamental figure.

Mexican device in writing.

These examples appear to be a description of an advance in the lunar phase, — the idea suggested in sculptures on Scottish monuments, where appears the sign of equilibrium, elongated and surmounted by coils or volutes. In the figure representing the *triskele*, emblem of Freyja, Scandinavian lunar goddess, — but in this case belonging to Chinese decoration, — this idea appears to be expressed by the approach of these devices to the solar circle, through an extreme lengthening of the curve, forming a long loop and so describing solar attraction.

Symbol on a burial monument in Scotland.

Chinese sign.

The sign was applied to a decorative frieze by the artists of Nineveh, exhibiting advanced skill in adaptation.

Frieze found at Nineveh.

It has been noticed what aptitude was early displayed in Arabian and Celtic art in vine and leaf tracery. These are a legacy of remote periods when human thought as well as life was all regulated by the rising and setting sun, and waxing and waning moon.

In these early days the barbarian, while seeking an object for totemic image, may have noticed the serpentine tendrils of the vine trailing along his path; and indeed he need not look up but along his way to see myriad devices of ascending and coiling life which should become hints to expression, and thus he would initiate those sculptured motifs, — the delicate meander and gay anthemion of later artists. And not only the whims and fantasies of gypsy Flora, but the insignia of the armored fauna, or emblazonment of speckled insect in chrysalis, mummy-bound, or in winged happiness low-flying in grassy thicket; one or the other observed by the searching priest of Nature would fire his sensitive thought with wonder and figure and fantasy inmingling would assume place in his heraldic seigniory, his hierogram and pictograph.

The little spinner,[1] sitting curtained in its leaf that with delicate threads it has closed around about its boneless body, that so cradled it could regale itself from the green pulp, is ornamented by a triangular spot very like the *triskele* of Freyja, goddess of the Scandinavian pantheon. And the inhabitant of the corn-spindle,[2] yellow, smooth, and decorated along its pulpy sides with black, shining spots, wears those devices which reappear in the black round moon-spot on the cheek of Yz-pa-palotle, Mexican goddess, who wears a maskette in shape of a large moth upon whose mandibles is pictured the maize. A mask-head with blue-lidded eyes and grinning teeth dangles at the goddess's back, where spread ornithmorphic plumage, and the unlovely Being has taloned feet like those of the sacred solar eagle. Thus with all paraphernalia is given an an-

[1] *Cynthia cardui.* [2] *Monagriadas.*

thropomorphic image of the corn ravager, well suited to dramatization of natural phenomena. The multiplicity in Nature's *repertoire* — rich treasure-trove for the imaginations of the barbaric priest — are incalculable obstacles to the interpretation of pictograph; yet it may be seen that tangles of vine and serpent inhabitant, insects on wing or in flower, are alike common figures of speech. All expression of thought is of this natural parentage, and language, as art, is rooted in these the primitive signs of things.[1]

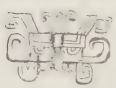
Since Athene is goddess of the air, it may be assumed that the serpent-hair of the Gorgon head, amulet of her shield, is a representation of the aerial serpent seen to leap from the skies in forked lightning. Such also may be the intention of the coils figured by the locks of the gods of Assyria and Chaldea, or the waving locks of the Egyptian god Bes, and the serpent-locks of Ato-to-harto, the Indian demi-god; each and all being intended as signs of celestial approaches and domination. The solar orb itself is sometimes represented with pendent serpents, as shown on a preceding page. The coil or volute is another image of this planetary force. It is a sign of active agency, — of virile force, as the ram's horns, — or of waxing fertilization, as the curled horns upon the moon.

It is the purpose of the shaman to exhibit himself in association with the more formidable powers of Nature. He desires both to astonish and to excite fear. The coil is the trait above all others that individualizes the power of the serpent. The serpent alone rises unaided by hand or foot, and turns with sweeping folds, its head in the midst with open jaws and thrusting tongue.

[1] Codex Remensis, Bibliothèque Nationale, Paris.

On the tip, at light, winsome play, its young frolic in wonderful poise and swift gyrations. They turn and wheel and dart in weird joyance of life. It is the materialization of all magic force; it is an image of unseen life.

How natural, then, to figure it on the face or mask on column or wall, upon the rocks of the cavern, or upon the façade of the temple! And if of serpent life or of insect, how appropriate to append its upward turn to that Face of anthropomorphic Being from whose divine supremacy all signs and emblems take shape, and which the daring sculptor in simple faith and reverence places upon the façade of his grand temple at Palenque!



Face of archaic imagination, — the conventionalized human eyes and crocodile jaw, the bestial head, — is it a manifestation of the great avatar? Is it the Face of the Sun? Face of God! What changes have been wrought in representation of the god-head! Each nation differing in some point from the other, and every individual at length differing from his neighbor with the broadening of civilization and deepening of personality.

In Mexican writing, the coil is sometimes associated with the burning altar, where it is placed in the midst of rising flame (see Mexican altar); and it is associated with the Honey-bee, where it reaches forth from the cross of the winds, — the transverse lines on a black square, sign of the prolific earth, from which fall the dropping seeds (see picture of bee).

In a Mexican sculpture the lineaments of an idol's face are all composed of serpents. The heads of two wheeling serpents form the eyes, their twisted tails the nose, and two smaller serpents form the mouth (see

Ethno. Museum, Berlin), — all a graphic and barbaric image of immortal, re-awakening Life, the god-head of Nature.

The hibernating snake awakens with the approaching summer. When the heat of the sun descends in vast waves upon the earth, and vegetation springs up, the serpent throws off his old garment and comes forth in burnished splendor, sign of bright Athene's celestial array. Thus, then, the serpentine coil suggests the joys of the vernal epoch of resurrection. Demeter, giver of the maize, in Hellenic sculpture was once adorned with serpentine locks. It was she whom the Greek held in attendance within the tomb, in her hand the maize, and over her face a veil.

A mortuary mask of an Aleut Indian.

On the mortuary masks of the Aleut[1] was painted the emblematic serpent, — the one figure a coil, the other a semi-coil, both expressions of the religious hope of the lone Indian, whose bones lay through the revolving sea-

[1] Found at Alkanh, at Delicoff Harbor. Presented to the National Museum by Dr. T. T. Minor.

sons in the rocky caverns of Akanh. On this ancient mask there yet remain signs of red coloration, the hue which the warrior Osceola laid on his face in preparation for death.

Coil of vine-tendril representing the subtile life of vegetation; coil of serpent, representation yet more

Decoration on a Greek vase.

subtile of the vivifying force, — each having a celestial nativity, what more suited to archaic belief than its image in the horned nascent moon, and in such guise where better the springing vegetation declaring renewed life?

Demeter, the divinity of the earth in the Hellenic representation, is shown in the act of bestowing the coveted maize upon mankind. With a torch in one hand

and the maize in the other she approaches Triptoleme, who is mounted upon a chariot impelled by a serpent. Triptoleme holds a sheaf of grain in one hand; in the other he bears a cup in which to receive the divine ichor that Persephone alone bestows. So is explained the purpose of the ancient artist who adorned the head of Demeter with serpent locks. Also is disclosed that constant association of celestial flame with vegetable life.

With aspect even more attractive than Hera, having the sweet air of the Egyptian Hathor, the goddess is next to Athene, Hellas' loveliest conception of femininity. Favorite figure in the surpassing beauty of the sculptures of the Parthenon, its perfection challenges its

Symbol sculptured on a Grecian stele.

antiquity, unless it is granted that an essay of delineation of the feminine figure was made long anterior to the male, and by practice this perfection was attained.

Demeter, goddess of flowery fields and of completed life, is not alone found represented upon the temple, her figure is carved and painted with all talismanic meanings upon funeral monuments and burial vase.

If thus she appears in full figure, yet also in sign; and what more adequate representation than the coiled horn of the nascent moon, the burning altar, and the broad blades of the succulent grain? These, indeed, are seen upon the Grecian stele.[1]

Eleusis was principal centre of the cult of Demeter, where those mysteries were celebrated that acquired a remarkable importance in the expression of religious ideas in the 6th century. There the legend of Demeter was enacted in a series of theatrical scenes, among which the bearing off of Proserpine took precedent. Proserpine is represented gathering, on the plains, roses and saffron, violets, lilies, and hyacinths, when Pluto appears in his chariot of gold, and seizing, bears her away to the realms of Hades.

The second scene depicts the mother's search and lament. Hermes is first sent by Zeus to the rescue; he eats of the forbidden fruit of the pomegranate and is retained in Hades; and finally Demeter herself descends and rescues her child. How differs this, except in elaboration, from the primitive drama of the Innuit, wherein the deities of the thunder god and winter are *dramatis personæ?*

The crescent of the coiled horns is discovered traced on the rocks of Scandinavia, and there termed Freyja's emblem,[2] but without fringe of undulating blades or other accessory.

Assuming the sacredness of the device on the stele of the buried Greek, added interest is communicated to its

[1] Figured by Max Colignon. Vase from Hiaron. See Mythologie Figurée de la Grèce.

[2] Beside the sheaf of grains and the torch, the blue-eyed pig is attribute of Demeter as of Freyja.

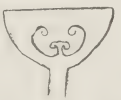
appearance in artistic motif. Applied as in Ionic capitol, it shows that habit in Hellenic constructions mentioned in the earlier pages of this chapter; for an archaic sign is seized and perfected, losing its stern verity of expression by its complete surrender to the laws of beauty.

Ionic device.

In singular consonance with Cyprian, Phenician, and Grecian application of the device, — a wooden support, — a rude pilaster in an Irish church is ornamented with the sign of many traditions.

Sign in an Irish church.

In the crannogs of the Irish Lake-dwellers, bronze pins are discovered decorated by an ingenious combination of the flower and coils, both of which are sculptured upon a monument in Scotland; they also are very similar in arrangement to the figure of Neptune's trident traced on an archaic vase of Sicily. A fine skill met the discovery of metals in Northern Europe, where the artistic intuitions were greatly advanced long before; and what the Bronze Period gave was in a way but the convenience of material to construction, for there were ready at hand the device and the rudimental form.


Pin from the crannogs of Ireland.

Device on an ancient monument in Scotland.

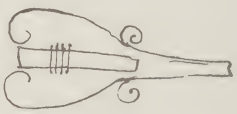
From an ancient Sicilian vase.

On the temple of Isis, Pompeii.

An application of the emblem may be seen on the walls of the temple of Isis at Pompeii. With elaboration it appears in

French architectural ornamentation, but with that grace and beauty in the adaptation of antique motif which is everywhere noticeable in French construction or ornamentation. French sculptures, indeed, have a sleek gliding grace, loving of daintiness and abhorrent of vulgarity, showing a genius to which clumsiness is a crime and adroit-

Irish.

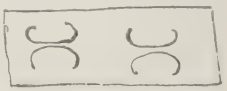


Egyptian.

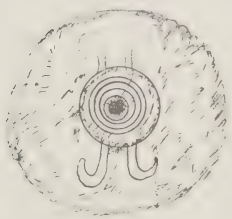
ness a distinguishing virtue. Irish skill in adaptation is emulous of French virtues, seen here in the bronze decorations of the Lake-dwellers' period. It is also comparable to the slim graceful lines of Egypt's most flourishing epoch of artistic development.

Hathor's spindle.

The Freyja emblem of the coiled horns is not unlike the Egyptian device representing Hathor's spindle, and in that form is



Sign on the stamp of a Mexican priest.



Mexican spindle.

the same device used by Mexican priests for a hierarchal stamp; it is the same figure that appears with other insignia associated with feminine divinity in Mexican writing,[1] — and thus associated with women, is sculptured appropriately upon the Mexican whorl.[1]

[1] See Codex Dresden. Also whorls in the Ethno. Museum, Berlin.

It forms, with a beaming sun and wreathed circle, a conspicuous mark upon the loop of the Mexican sacred serpent, — the same association given in the monumental sculptures of Scotland.

Mexican.

Scottish sculpture.

The Chinese ideograph has a similar duplication of the device in the Mexican figure applied to arts of prophecy. Here are given those parallel lines used in Chinese writing, which on pottery are a talisman for longevity, and in social usage are expressive of a prayer for a long life.[1]

Talisman on Chinese pottery.

An interesting leaden object discovered in excavations in England (precincts of London) serves to illustrate the constancy and unlimited use of the Freyja crescent. The same arrangement is observable upon the "memorial stones" discovered at Mycenæ.

Of the same cabilistic meaning is the sign here given, a crescent surmounted by a disk from which rises the solar flames. Beneath these figures were written ten "entirely powerful" combinations of letters, by the Thibetian priest, both letters and symbolic sign being traced on a leaf-shaped design recalling the form of the flame-like arrows of Mexico.

The crescent in shape of horns appears upon a processional mask probably used in ceremonial of the fête

[1] Interpreted by Dr. Grueber, Berlin, 1887.

of Abydos,[1] where a bell-shaped flower supports the lunar face. The priests of Horus in procession of Menu at Thebes wore on their heads masks of diverse character, — some in the form of the head of a hawk, others of the kneeling bull, and still others of the cynocephale. The cynocephale[2] is consecrated to Thoth, god of truth, lunar deity. In the mask of a cynocephale he is represented holding one of the symbolic Eyes, emblem of the full moon. This deity is consecrated to the rising sun but also bears essential relation to both planets. Among these hieroglyphics associated with the processional mask represented here, are two signs of peculiar interest, since they are not unlike those crescents and figures of the nascent moon presented on a previous page, and are also signs used in Mexican painting, where they resemble the mandibles of the Honey-bee, in a vignette associated with the sign.

Egyptian pictographic sculpture.

Egyptian hieroglyphic.

Upon the same Egyptian monument, and with these figures is another processional mask which is less Egyptian than Mexican in its general characteristics.

Another mask, nearly effaced, is crowned by four coiled appendages which are comparable to the coils upon a Mexican lunar head. This head in being decorated with coiling pendants recalls the constant association of lunar divinity with both serpents and

Egyptian.

[1] M. Gaston Maspero (in correspondence, September, 1889). Monument in the Louvre, C. 15.

[2] See monuments of Louvre where cynocephale, or apes, are depicted worshipping the rising sun.

bees in Mexican hieroglyphic writing, which idea is yet further carried forward by the sculpture on the robe of the Ephesian Diana, where at the base of a line of alternate bees and four-petalled roses these coils are placed.

Ephesian.

The coil also appears in the crown of priests and gods in the Harvest Scenes of the Codex Troano; it is further seen in the insignia borne upon the shoulders of a lunar divinity, where the springing vegetation is figured upon the Bee or Moon mask.

Mexican.

Mexican signs.

Mexican vignette presents an assemblage of signs in which the coiled crescent is seen upon a vase, an exact likeness to the Egyptian hieroglyphics associated with a processional mask. The vase contains packages marked with devices that accompany representations of the bee. The pyramid, colored black, possibly intended as a sign of equilibrium and the happy parallel of sun and moon, stands between two stalks, the foliage not unlike that representing the sacred artemisia on a mask and on a buffalo skull, each described in another chapter.

Mexican vignette.

Among the figures represented in the inscription on the rocks at Jezabis appear the two presented on page 200. Mexican painting represents, in the Harvest Scene, the bee with mandibles projected toward a bundle

of flames; and further comparison may be made to the painting where the bee approaches a shrine as here given.[1]

Pictographic writing at Jezabis.

Carefully etched on the back of the sacred scarabæus these pendants are shown as stamens to the four-petalled flower, each petal striated, as also is the figure of a bee upon another scarabæus. Still further, this conceit appears in a scarabæus where only the crescent with coiled

Mexican vignetts.

Devices on the back of Egyptian scarabæis.

horns is decorated with coiled pendants like those upon the Mexican lunar mask.

Mexican lunar mask.

Device on the back of an Egyptian scarabæus.

Egyptian signs.

[1] The Moki Indian used as a charm a packet of honey wrapped up in the inner fold of the husk of maize. See Pictographs of N. A. I., Garrick Mallery, Ethno. Report, 1883–84.

In further application this form of the crescent is placed, simple and inornate, upon a scarabæus, with a sign of equilibrium swung between the coils,[1] a device used among our Indians as a sign of the heart.

The history of the rise and development of the coiled figure used in mask decoration and sculpture, in architectural and sculptural ornamentation carried forward from the rude carving on the Scandinavian rocks to fine bronze decoration, or on monumental stone, or Egyptian text, bears witness to its common adoption as a symbol. It has been seen that the figure equally could be derived from one coiled natural object as another. It might be a coil of a serpent, of a vine, or of a ram's horn; and its application in ornamentation to all objects of funereal, monumental, and industrial purpose widens the chances of its traditions as well as illustrates its universal favor. Only in the fact of its association with a divinity whose attributes are known, may its specific meaning be suggested; as then the horn of the lunar crescent, as an insignia of the Ephesian Diana, or of Freyja of the North, the figure may be interpreted. And in such an interpretation the coil on the shell, sign of the watery element over which the lunar divinity presides, should not be forgotten. The shell was sculptured on the breast of Quetzalcoatl, emissary of the lunar divinity in Mexican myth (see Museum Trocadero). To the Peruvians the shell was a sacred device, as may be seen in the following ceremony.

In the festival of the month of December, when had assembled the king and his officers in the plaza of Cuzco,

[1] Scarabæus Museums, Louvre, Paris. Ethno. Museum, Florence, Italy.

where were placed the *huacas* as images of the gods, the Creator, the Sun and Moon, the people went to the house near the temple of the Sun and brought out therefrom a long cable, or cord, woven in four colors, black, white, red and yellow, at the end of which was a large ball of wool. The women on one side and the men on the other singing the song of *taqui*, the primeval hymn, moved onward with equal step and slowly approached the square, where they paused only to perform their reverence to the gods and the Inca, when they wheeled around and around, bearing the cable with them, until at length they had figured the spiral of a shell; then at once all dropped the cord from their hands, and walking away left the sacred figure outlined in varied color upon the ground. To this cable was sacrificed a lamb[1] by the devout Peruvian, whose regard

[1] This representation appears to have been an allegory. As the rainbow, *Cuycha*, was the object of great veneration among the Peruvians and called the servant of both the sun and moon deities, it may perhaps be inferred that reference was intended to it in the cable of many colors. Shells of rich and varied sheen of hues were selected in mask ornamentation. In the chapel at Cuzco, an image of the rainbow was found, made of plate of gold of various shades of gold, which covered a whole wall of the edifice. In offering their silk bandelets to the gods, the Chinese especially regarded the color of the fabric. Packets of silk in five colors were used as amulets against wounds. The Chinese mothers to insure a long life to their children attach a bundle of multicolored silk thread from a table of offering to their infants; the threads of this rite are termed the "silken threads of a long life." These also are used to reinforce memory, and also are interchanged in neighborly good will. This friendly act is performed on a summer midday when the sun is at its highest point. That which shall be amulet of good also may have its talismanic power for evil. The famous witch-knots, which were made of bands of different colors and material, buried beside the dwelling of an enemy wrought his destruction:—

Terna tibi haec triplici diversa colorae ficia circundo necte tribus nodis ternos Amarylii, colores necte amarylii, modo et veneris dic vincula necte. (Virgil, Ecl. VIII.)

for color is testified in various ceremonials, one of which occurred in the month of May, when was sacrificed in honor of the sun a large number of sheep whose wool varied in tint.

The device of the rectangle discovered sculptured upon the Peruvian lion-mask (see illustration in Chapter IV.) is not more universal than that of the coil, also figured on an ancient mask shown above. These two devices are found together in Mexican and Egyptian writing; it is not then without a proper interpretation that the four Runic lines — four representing the rectangle of the Egyptian heavens and also the four cardinal points — should represent the idea conveyed by the coil, the two becoming synonymous, as in illustration 30, Chapter V., where is pointed out its probable relations to the cabalistic letter C, third letter in the alphabet, — that pool of prehistoric notions.

Capable of the most charming development in artistic

Norman sculpture. Mask in a coil of leaves.

delineation, the coil trails a host of figurements in which primitive thought has found expression. In it

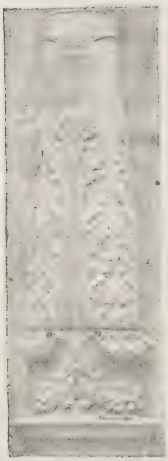
self a figure of upspringing life, its sculpture or painting discloses, in a shadowy past, strictly human ideas that come forth upon history's pages cautiously and dim as the human face sculptured within a covert of encircling leaves by the early Norman artist.

Fret in rich coloring, and Vase with coil decorations. (See Evidences of the Antiquity of Man on the Site of the City of Mexico. W. H. Holmes, Trans. Anthrop. Soc., vol. iii. p. 68.)

The Medusa of the Villa Luodovisi, Rome.

CHAPTER VII.

MOVEMENT and change of location gave rise to various conjectures among primitive peoples. The sun's migrations were doubtless a foundation for that curious solar myth related to Major Powell, where the planet is described as a bodiless Head rolling along the flaming plains. Those weird tales of the Ko-nea-ranneh-neh, winged heads of fire, careering over the marsh and pool, are also efforts of the imagination to explain the movements of the ignes fatui common to those localities. There was, indeed, an association[1] among the Iroquois Indians, whose leader was a woman; and she in this capacity had complete control over all ceremonial, holding in custody the regalia of the society, and to her communication was made in case of desire to receive the benefits of the rites of the masquerade.



Medusa head on a column. Roman sculpture.

The duty of this society was to propitiate those demons who, without feet, arms, or body, mysteriously moved about from tree to tree in solitary places, and whose influence was believed to be most pernicious to

[1] See description by L. H. Morgan. Report 1872, Albany.

the human race. As their fiery faces paralyzed the beholder, masks were conceived in like potency, diversified to please individual fancy, which were worn by members of the band when in masquerade. Called upon when the sick should happen to dream of a Fire-Face, they appeared in Indian file, each wearing a mask arranged to his taste, preceded by Ga-go-sa Homun-ta-se-ta. Upon their shoulders were thrown tattered blankets, and in each hand were turtle-shell rattles. On entering the home of the invalid, they first stirred the hot ashes on the hearth, and then sprinkled the patient with them until his head was covered, when he was raised from the couch and led about in the charmed circle of the Fire-Face dance. The dance concluded, a banquet was partaken, severally and alone, when the actors unmasked.

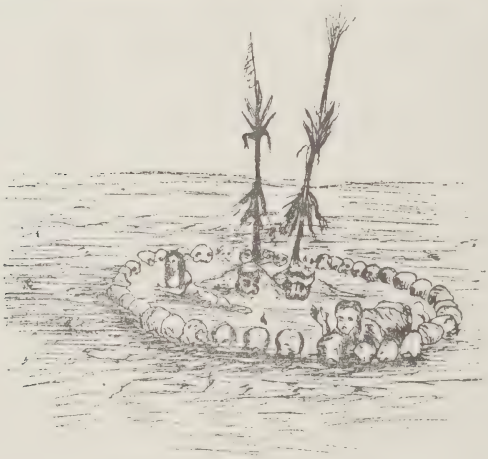
Mask of Homun-ta-se-ta.

In the Ogalalla Indian's ceremonial of consecration of the white buffalo, at one point of the rites the skull is removed from the U-ma-ne and laid at the foot of the prayer-pole, when the "eagle war bonnet" (part of the sacred pharaphernalia) is broken up and scattered over it; a disk of shell is crushed to powder and poured over the skull; and lastly a blue ornament, resembling in shape the favorite "elk-tooth" decoration, called the "blue-cloud" and said to be made from beads, is also powdered and thrown over the sacred head.[1]

The Mandan Indian was accustomed to place the buffalo skulls within the circles and at the foot of the "prayer-poles," where were arranged the heads of their deceased relatives.

[1] See relations by Miss A. Fletcher.

The human skulls were prepared with much care. The whole body of the deceased was first wrapped in the skin of a bear killed for the purpose; it then was raised upon forked poles where it would receive the full play of the winds and light. After a certain period of time had elapsed the body was taken down and the skull was removed, scraped, and cleaned, when it was placed in the sacred circle, as here illustrated.[1] With



Mandan Indian's circle of the skulls.

like devotion the Capucini friar deposits the bones of his brother monks in wheels and geometrical patterns against the walls of his monastery, sacred tokens of a mystic piety.

The Iroquois' Fire-Face is capable of malignancy; but notwithstanding, it is invoked to cure disease. So the Chaldean invoked to cure physical disorders the Spirit of the South Wind, the pernicious wind from the deserts of Arabia, which also was personified in all ugli-

[1] See Catlin, on Mandan Indians.

ness, — the face of a fury, the hands drawn and fingers curved in a frenzy of hate: —

"Lay down the man, after thou hast purified him; lay the image on his bare abdomen, impart to it my magic power, and turn its face westward that the wicked Namtur who dwells in his body may take some other abode. Amen."

By this means the malice of the evil obsessing the patient was believed to be exorcised.

The rite of casting ashes upon the head, as in the Iroquois' ceremonial, or the rite of the baptism of blue powder upon the skull of the buffalo, is not peculiar to the Occident. In the Orient, similar are the methods of expressing grief, and kindred also may be the sentiment inspiring the act.

The fever of grief is like the disorder of the physical economy; it puts the soul out of harmony, and at once there is a cry for healing. Such is the appeal of the Navajo Indian woman who gathers with eager hands the colored dust consecrated by its likeness to her god, and casts it over the head of her child. Healing, healing of all miseries, is invoked at the entrance way of life; behind the mask of Nature, under the growing sod, or in the assumed form of the Fire-Faces, healing is sought. Demoniac though the face, remedial the spirit: an ugly manifestation of divinity, not a manifestation of an ugly divinity; for the god fleeing from such characterization bears no malice. He is, indeed, believed to be capable of bestowing benefits; his image is, therefore, like the accidental distortions in a broken mirror of a portrait whose real lineaments are beautiful; it is a nature god!

The mask of Homun-ta-se-ta represents an oval face

deeply corrugated (suggesting shrivelling disease), a beaked nose, and an elongated tongue, which lolls in canine fashion from the drawn lips. The face upon the shamanic rattle of the Thlinkit Indian is an example of the representation of one of these traits. In these sculptures the tongue is bent down to meet the mouth of some small beast, — a frog, for instance, sacred animal among the Mexicans; or of a beaver, sacred to certain North American tribes.[1] Such also are the devices frequently used for the *totem-post*. This arrangement is explained in the custom of the shaman, who when he had obtained that beast appropriated by the mandates of a vision, as his personal genius, carefully preserved the tongue in his medicine-sack. The tongue of the beaver, claim certain Northern Indians, gives power to interpret all language used by animate or inanimate nature.

The lolling tongue then is an emblem of supernatural power, either acquired by the shaman through preservation of the tongue of his personal genius, or among the Homun-ta-se-ta Association by the assumption of the mask: the former described by a series of sculptures on the *totem-post*, or by the rattle; the latter by the elongation on the mask of the member itself.

Turning from the figure of the Fire-Face to that of the planetary, there is encountered the same feature, for the Mexican calendar-mask presents this peculiar trait.

The Iroquois' mask is a figure of the woman's face,

[1] "This remarkable form of carving, namely, — that representing a figure with the tongue out and communicating with a frog, bird, snake, or fish, — is one of the most characteristic features of the carvings of the people who live between Oregon and Prince William Sound." — W. H. Dall.

The frog and painted solar disk is a Mexican hieroglyphic for a year.

so also may be that of the Italian mask;[1] for the serpents, there represented as a halo around the face, are common followers of the lunar divinity.

An ancient Italian mask in terra-cotta.

The lunar divinity earlier worshipped in Chaldea as well as in Mexico is not always distinguishable from the earth-goddess, sometimes termed the Earth at Night, — Coatlicue. She is figured in Mexican painting amid a suite of careering gods who frolic in budding feet and floral limbs; a phantasmagoric gigantomachia of lighter shift and sheen through play of color than the sculptures of Pergamene. In painting, that elder art, there is a riot of fancy that the sculptor's chisel cannot provoke, chip his masses as he may. It indicates conditions suited to the vanishings and startling glimpses of the moon. Color is tricksy as Ariel; it belongs to the hide and seek of the moon in the flowers while the sun is at the horizon's edge, the lives of things are in their blessed parallels, and when the Indian world is at vespers in mountain solitudes.

[1] Royal Museum, Berlin. The Chinese were accustomed to make a festival in honor of the moon in the autumn. Bread-cakes were then made on which were depicted various objects, principal among them was the head of a beautiful woman. See Les Fêtes Annuellement celébrates à Emoui, J. J. Groot.

"The essence of the moon dominates the watery elements, and for that reason when the moon is full the sea runs high." — PAO-POH-TOZ (Chinese work of the 4th century).

The moon startles the winds from their hiding-places, where their wings rising hustle around her glistening face. Quetzalcoatl, Mexican sovereign of the flying crowd, speeds in the divine wake or sweeps far beyond. His the protean power to don either serpent or bear mask, — face of that long-tongued lover of honey. With such imagery rises the grotesque in art, hatched in polytheism, giving birth to a troop of shapes, menacing or grimacing, tangled or flowery, — sprites who have not yet departed from the wood sculptures of Norway nor the bronzes of the rollicking humorists of Ireland. The movements of the wind in the forest or among the grasses and flowers was occasion for poetic imagery; it also gave rise to sacred metaphor. The Ojibwa Indian took recourse to a simple straight line in summarizing this movement. He drew a circle, and traced parallel lines across the disk, doubling them, possibly by way of emphasis (see figure in Indian Myths).

The head-gear and maskettes of the lunar suite represented in the Codex Remensis, bear a circle on either side; on these circles are traced straight lines covering the disk. From the circle rose a banneret inscribed with the four V signs mentioned in the previous chapter.

Turning to Egyptian hieroglyphics, — as many times before in similar uncertainty of meaning, — a sign is discovered that is an exact counterpart, barring the banneret. This sign is accompanied in the group here offered with the symbol of water, and together the figures express vitality.

Egyptian.

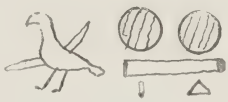
Mexican.

The same figure with that of the looped sign reads

To breathe.

"to breathe." In another scripture it writes the word "maize;" and repeated twice, it presents the name of Ammon,—"he who gave *movement* to things which exist in Celestial Spaces;" he also who kept the balance of the world, the equilibrium of things. In this last assemblage is figured the sacred bird with outspreading wings.

Maize.



Ammon.

The winds are associated with the movements of birds. "The breath" is a movement of physical life. The soul hovers about the Egyptian mummy in the form of a bird with opening wings.

Not unworthy, therefore, the concept represented by a rude wooden mask, above which, balanced on equal bars, sits the sacred thunder-bird, whose outspreading wings bring the tempest and shadow of darkness.

Indian mask in wood.

The thunder-bird of the Thlinkit Indian is described as a giant man dwelling in the sacred mountain.[1] When in want of food he masks himself with a bird's head and a pair of wings, the head being sharp as a knife and possessing "a tongue which makes fire." The god Thlu-kluts, thus arrayed, spreads his wings and sails over the ocean in search of a whale. By his side, and attached to his waist, is the Ha-hek-to-ak, the lightning demon, who darts upon the prey and bears it to the hungry god.

[1] The Indians of Cape Flattery, James G. Swan. Smithsonian Cont. Knowledge, vol. xvi.

In this description the tongue is especially qualified, — "it makes fire." In the tongue, then, it was believed resided the fertilizing fire supposed also to exist in lightning, — the celestial serpent leaping to the earth in the fructifying showers of June.

These archaic methods of expression are preserved in sculptural ornamentation upon Mexican temples. A figure in terra-cotta wears a heart-shaped device on which the artemisia sprig is delineated, like that on the bars of the mask supporting the thunder-bird. The elongated tongue here is flat and pointed. The reticulated line of the collar around the neck is suggestive of the serpent. A Mexican statue of a feminine divinity, Teo-yani-qui,[1] is portrayed with a garment attached at the waist and falling part way to the feet. This garment is composed of the wattled bodies of serpents, their pendent heads forming the fringed edge of the fearful raiment.

Mexican sculpture.

This should place the figure in suite of Metzli, lunar divinity, — serpent and woman ever holding jocund company.

Testimony of how far the figure of the mask with elongated tongue was carried down the current of artistic imitations is given in the sculpture of the famous Domkirche of Norway.[2] There, in the extreme north, in the midst of Odin's realms, the rugged mountains of Thor, and the pleasant valleys of Baldur, linger the signs of primeval thought. In those Northern sculptures, in the first example here given, the tongue is

[1] See statue, Trocadero, Paris.

[2] Throndjhem, Norway. Cathedral built in eleventh century by king Olaf Kyru.

extended from the not ungentle lips, and all the lineaments are expressive of canine lovingness and beastly comfort. Humor, unwelcome in the true grotesque, anticipant of comedy, crowds upon the eyes with pulpy cheeks, and the chin rounds with the indecision of surfeit. In both examples there is indication of decay of

Norwegian architectural masks from the ancient cathedral of Throndjhem.

force: that force that prevails in elder delineations; the force that lies in the true artists' creations, — namely, religious vitality, adoration, and self-surrender. Trivial souls flimsy the sublimest thought; unbelieving men build statuesque idiots. Happy is the artist whose hand is matched to a pious belief which sets its sinewy grasp to the strong purpose of expression. Even the troglodyte is better artist than the scoffer; and perhaps it would be well for the growth of truth that conventionality, having done its alphabetic work and being party to makeshifts, should now be thrown to the wall. The slip-shod sliding from the frank image, the easy substitute of a half-truth with squinting suggestions which the unthinking and unfaithful have linked to

its train, — turning ardor into gossip, — has clogged the evolution of modern art. The fervor that set the noblemen of France to trundle stones to the building of St. Denis; the feeling of denunciation against the pagan grimaces, in place of strong-browed saints, shown by the bold condemnations of Saint Bernard; the clear, strong souls of the artists of Cluny, — laid the corner-stone to Gothic art, that grand revelation of Christian civilization.

In a terra-cotta mask discovered in Mexico, suggestion also of some reference to a moon goddess may be conjectured; for the eyes are bulging like those of the frog, which should signify the lunar planet by its reference to a watery element.[1] In artistic handling and decoration this mask is similar to terra-cotta objects numerous in the Sicilies and lower Italy, and were it not that similar comparisons of even more striking likeness are available and of constant occurrence, it might occasion a question whether it were not astray from its native land.

A Mexican mask in terra-cotta.

Athene, bright deity of the air, is figured with mask of lolling tongue upon her shoulder. It is also the insignia upon her shield. This divinity, the favorite of Phidian sculptures, is represented with shield and spear

[1] The moon gives the rain, states the Chinese philosopher, therefore it is identified with the frog. Angelo de Gubernatis. The mask in illustration copied from the original in Peabody Museum, Cambridge.

upon the archaic vase. Serpents rise about her shoulders, in the midst of which is the weird mask. Her robe is decorated by the wheeling and fixed crosses, — the Scandinavian cross of Thor, the Mexican cross of Quetzalcoatl, and the cross of the Roman Jove;[1] in each instance symbolical of the aerial gods, the stormy beings of the air. The careful artist has not forgotten the helmet, rising high above that sacred head, that was long the beloved of ancient bards.

Archaic painting on a Grecian vase. Royal Museum, Berlin.

The worship of Athene is era of the full flower of Hellenic religious conception. All that is hopeful and human — terrible goddess of arms, notwithstanding — was in her epitomized. She was born from the skies, rising full panoplied from the head of Jupiter when that supreme god held the flashing thunder-bolt in his hand and sat enthroned in heaven.

Ancient painting on a Grecian vase, representing the birth of Athene.

The Gorgon head in terra-

[1] See Professor Worsae. Also, M. Rhygs, on Bronzes of Scandina, via. See also, Codices Mexican.

cotta, found in the Acropolis at Athens, has not the sinister look, the glance of woe, — its traditional characteristic. The teeth are those of the beast, and the tongue is extended, hanging between the canine incisors, but the mouth is not ill-natured. It is that of the well-fed animal, suited to those deities to whom the pious worshippers were emulous to supply the temple-fed ox. In the sculpture of this head we find the serpentine locks, those so-called horrors of the Gorgon head. To Athene, goddess of wisdom, is consecrated this amulet; but some explanation of its talismanic power may be suggested by a figure presented on this page. The figure is called the *Phourbon*,[1] literally translated, — the pin or nail. It is a Buddha talisman, and by the Buddhists is claimed to have the property of preventing demoniacal infestations. The point of the amulet, directed toward the region in-

The Phourbon, a Buddha talisman.

[1] An important article of commerce in Thibet. Figured by Schlagintweit.

habited by a demon, will utterly destroy that evil spirit. The Thibetian, suspecting the entrance of a demon into his dwelling, takes the amulet and directing it from side to side passes through the various apartments for the purpose of exorcising the malicious visitor.[1] Ordinarily there are three points, or nails, arranged as on the pre-

Buddha divinities in the elliptic aureole.

vious page, used for the purpose. Some figures are decorated with pendants in arrow shape, which with coiled and undulating lines are designed to represent flame; the same, leaf-shape, an elliptic aureole, is used as a background to the figures of the gods, and familiar in pictures of the renaissant saints.

[1] See M. De Groot's description of street exorcists in China.

The mask placed between the two smaller *Phourbons* is that of Tamdin, a dragshed, or good spirit, protector against the machinations of the evil. Sanscrit words, anathema of demoniac infestation, are printed beneath the rectangle, among which may be noticed the Two Eyes, at right and left.[1] Those who wear this amulet are protected from all harm, as its power extends to the four Spaces, the four cardinal points. The mask is represented with three eyes, one being imprinted upon the forehead: these are the Eyes of Wisdom; above the diadem is seen the crescent moon and solar disk, as upon the wooden mask of the North American Indian. The conformation of the nose is similar to that which is observable upon the vase bearing the device of a hand and conventional head, given in a previous chapter. The mouth is also conventional in shape.

Thibetian cherub.

The good genii, or "dragshed," are sometimes represented with wings about the head, as in the above illustration, which was pictured hovering over the head of the sacred Maitreya, the future Buddha.

These figures recall the decoration of a remarkable Rhodian vase painted red and black; and a copy of the painting is here given.[2] This "Being" is represented within flowery spaces; the strong bolt of Jupi-

[1] In the Orient, those animals which have a light round spot over the eyes, which is noticeable upon some species of dogs, are believed to have especial talismanic power.

[2] The dress of the figure is red, the "red habit" is connected with the apparition of a mystic head in Chinese myth. Also Konanyin, the lunar divinity, has sometimes about her neck an ornament with spiral ends. So talismanic signs repeat themselves.

ter and sliding snakes of Odin are tattooed on her person, and pictured at her side. Her movements bespeak the swift foot of Atalanta; and in her grasp are those birds beloved of Juno, the white plumaged swan, each also wearing the seals of a Jupiter or an Odin, — the crosses with fixed arms and those of the coil, or volute.

Figure on a Rhodian vase.

Above the mystic four wings rises the head in composite figurement; the ears are like the coiled crescent upon antique column or altar; the hair falls in spiral coils about the head and beneath the chin; even the facial line from ear to chin terminates in a coil; coils form the nostril of the nose, as in the mask of Tamdin; and the tushes resolve upward in a curve from the broad mouth teeth-shod, and tasselled with lolling tongue, characteristic of Medusa. The wings themselves are curled, to which are attached small oval objects; nor is forgotten in the ensemble of symbols, the rectangle with its carefully painted black interior.

It is not difficult to read the story here dramatized, phantasmic though its appearance. Here, as in the *Phourbon*, is a talisman that calls all good genii of the heavens in its suite. Its four wings, vital with power, are sign of the heavens, and are antecedent presentment of the winged glories around the renaissant saint whose delineation rejoiced the soul of Fra Angelico, steeped in a color harmony (as is the ear with the tremulous melody of June leaves).

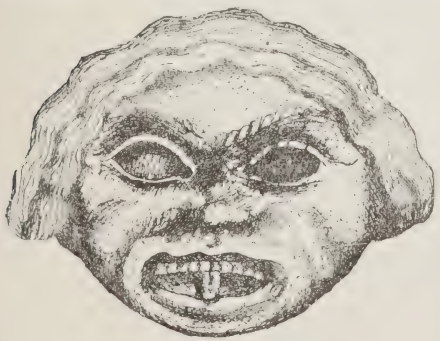
Immense the climb from those backward periods when the imagination peopled the dark with flying heads, — the ignes fatui of tangled marsh-damps, — or crowded the darkening hills with monstrous shapes sweeping with shadowy wing the gloom of the departed sun to the far roofs of the monastery beneath which dwelt the saintly soul of the artist monk; but to a searching glance at the strong bridge of artistic evolutions, signs of this passage are not wanting. Link to link may be traced the varied phases of advancing art, the handmaid of religion. Cherubim of Assyria, cherubim of Palestine, cherub *Phourbon*, cherub Medusa, and the cherub heads of the Renaissance are gathered into a single chain whose motley parts are individually different, but typically the same; for each have been formulated by the earnest certainties of pious aspirations. The advance is an imperious destiny, and is seen even by imitations and restorations, although vaguely but surely the token of diverse age and period is stamped by the hand of the daring imitator. So subtile is the individualism characterizing each epoch, that it escapes the acutest genius until long past; but if either statue or temple is its grand product, the restoration is impossible. He who lays audacious chisel on either lineaments broken or blurred by time, if he be even the demi-pantheist, Michael Angelo, there is a blotch of unsympathetic conditions. The touch of the hand holds the magnetism of its environment and period. The Spirit of Egypt dwells in its massive rectangles, the Hellenic soul in the chaste Parthenon, and modern civilization in Gothic art. The building art of France cannot invoke the Hellenic soul within the walls of the Madeleine, although all its parts are trimmed to a wise imitation.

As in archaic building, so in decoration. The Erinnys of the Greek, the terror of evil, — what could the modern artist attain by restoration? It is the actor of the theatre when the drama has ceased to be of the school of Athens, — a spectacle and no longer a deity.

The religious thought of the Greek artist put into his work the essence of hope, and it is immortal. He told by his personification the story of the balances of justice, and of the implacable laws of retribution. The Erinnys of Greece moved the souls of men with fear: its shadow was in the temple; it haunted the gloom of the tomb; it pervaded human life. Not such is the spirit here represented in a restored painting; it is a bright creature of the sun with all signs well given, and none testifying the power of righteous wrath.

Modernized figure.

So also the Pompeian art turned the strong menace of the Gorgon head into the beautiful face amid whose clustering curls and serpent knot were placed the bright blue wings, fit signs of the empyrean. So without gravity the metal mask was constructed, bespeaking by its silver teeth, rolled tongue, and its wave-like locks, the lunar festivities of the gay peoples of the South, smiling, genial, and wine-fed.



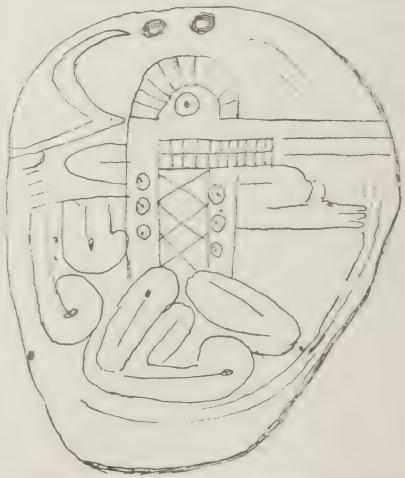
Metal mask. Pompeii.

The god Geneça in a mask of an elephant's head.

The goblin aspect did not present many difficulties; but the ancients appear to be reduced to various contrivances, often highly ingenious, to express power.

One avatar, or manifestation of divinity, Padmapani, beloved god of the Thibetians, is represented with eleven visages. These visages form a pyramid in four rows, every series of heads has a different tint. The three faces which repose on the neck are white; the three others, yellow; the three following, red; the tenth, blue; and the eleventh, red. Padmapani possesses the eye of wisdom upon the palms of his thousand hands. Thus in a numerical fashion is expressed the transcendent attributes of the deity.

In place of a duplication of heads, the Hindoos have doubled the number of arms, emblems of power, and

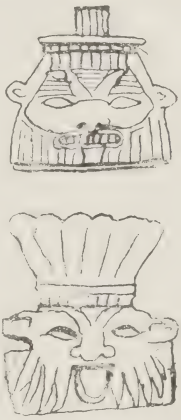


Shell gorget from a mound in Tennessee, U. S. A.

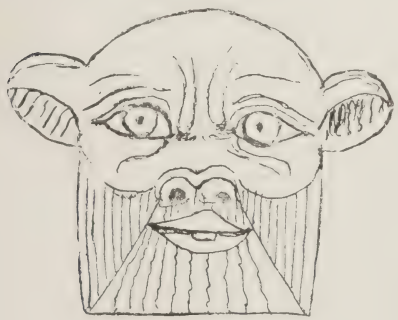
masked their deity Geneça, god of wisdom, with the head of an elephant. In the two upraised hands are the sacred shells, — the right and left, sign of the two sexes. An enigmatical head is seen beneath.

The American Indian carves his sacred shell with the head of the thunder-bird, twists and folds the lower limbs in the shape of serpents, and declares all to be a representation of the varied human power by the hands extended palms upward.

The Mexican artist emphasizes the teeth, so also the Egyptian. This is a representation of an annihilative force; it consumes. Shown in contrast to the second Egyptian masks, there is an expression of wrath similar to the ferocious menace of the tiger. These traits of fierceness are lessened by the lolling tongue, and entirely disappear in the absence of the teeth; and at length the partial withdrawal of the tongue bespeaks the good fellow altogether placable, — his emprise is to sit upon the household rug.



Egyptian mask heads.



An Egyptian mask head.

The *Phourbon* is the good genius aroused and menacing. It partakes of the combined powers of the sun and moon, the constant pair, inscribed on its front. The

face is not altogether human, it suggests the brute. It is anthropomorphic, but with a suggestion of zoömorphic traits, as may be seen in comparing it with the series, where attributes equally brute-human are intended to be expressed. And in each case also the conformation masks a power behind; that power is justice, the Eumenides and Providence of the Greeks.[1]

[1] For more numerous illustrations of the Medusa, the student will find the plates in "De Gorgone," a treatise of great value, by M. J. Six. The work has come to hand, by the generosity of the author, but since the above was in type.

CHAPTER VIII.

Personification of the feminine principle universal in Nature developed figures less grotesque from those archaic heads of which the ancient Gorgon is typical, the traits softening into maternal graces, as in the representations of Isis of Egypt, the Cybele of Greece, the Konanyin of China, and the Centeotl of Mexico. Small and even delicate features are delineated, presenting an amiable expression; while the smile playing about the mouth of the Medusa is retained without the display of teeth. Sculptures especially calculated to express motherhood differed from that more intellectual and even virile type of which the Athene of the Parthenon is an example, as also the Farnese Minerva. In these statues it is observable that the Gorgon head is represented among the divine insignia, being no longer used as a mask to cover the face.

Such motherhood types by want of intelligence gain very little in dignity through their amiability, the latter charm savoring of the mixed animal and human traits which were artfully sought out in early mask representations. Between the Medusa and Konanyin there is the difference observable in the canine and feline traits. In the one is a representation of the warm beast tongue lolling from the merry mouth, and in the other a soft smile, the lips parted or closed, bearing no sign of feroc-

ity, like the cat in the sun basking in sensuous enjoyment, — an expression peculiar to the mask of the Egyptian goddess Pasht.

The artists have not yet escaped the thrall of archaic thought, and there still lurks the brute in the human; both these traits commingle in such subtile fashion as the human and lion traits in the grand Jupiter heads, and the human and puma in the Mexican mask. But in all lines there is an indication of civilizing environment, — a domestication which can be best understood, perhaps, by comparison with the ugly characteristics of the gorgon-like head of the Indian of the Northwest, seen, as here given, supporting the disk of the moon, a kind of Lhamo, and with whose story is associated the legend of the witch-woman, "stealer of children."

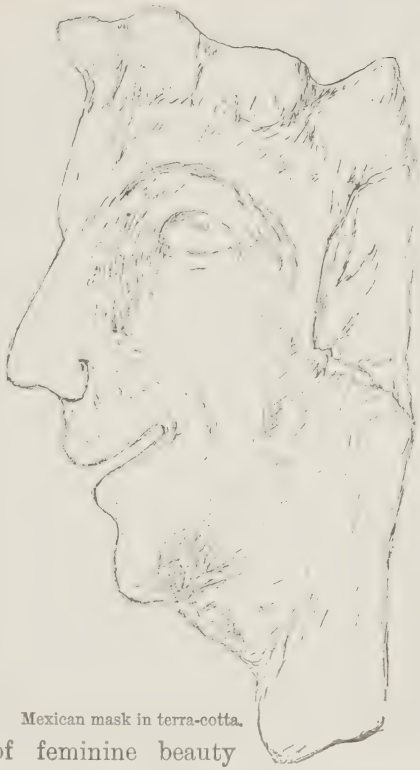
This face is the face of the wild woman,[1] the Medusa of the North, whose femininity savors of the diabolic, and might be a representation of the early belief among the Finns that the passion of love is a demoniac infestation transporting its victim into ruin by a resistless frenzy.

The softer and even sycophantic face of Konanyin gains by comparison, so also the Mexican face in a mask in terra-cotta. This mask has qualities of remarkable interest. Here is an oval face; the eyes, set wide, are

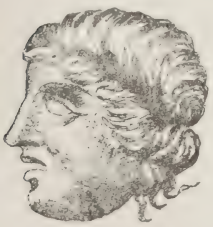
Original in porcelain. Guimet Museum, Paris.

[1] Post in a house in Yuentáspe. See the whole figure in "Houses of the Kwakiutl Indians," Dr. Franz Boas.

comparatively full and large. The brow is broad and low, the mouth tremulous and yielding, the nose without decision, its line undulating and curving slightly downward at the tip. It is the face of a Venus, subtile and capable of betrayal. It declares an epoch in artistic ability in which is developed the portraiture of a type. It appears to be the beginning of that epoch of apotheosis of feminine beauty after which all the world went mad over Helen of the famous Grecian and Trojan war. But it surpasses the representation here given of Grecian beauty, by a certain audacious, alluring grace. In the mask of Helen, the harsh line from brow to tip of the nose, natural to the physiognomy of the brute,[1] bespeaks sires of a warlike race and Amazonian mothers.



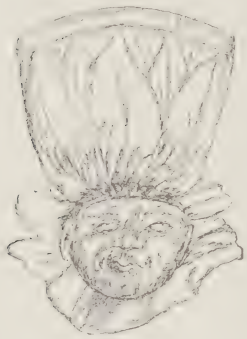
Mexican mask in terra-cotta.



Mask of Helen.

[1] Francisci Ficoroni, Dissertation de Larves Scenices et Figuris Comicis. Antiquarum Romanorum.

An example more nearly in accordance with the Mexican mask, in spirit of delineation as in expression, is seen in the terra-cotta figure of the Schliemann collection.[1] Here is the smiling face of the semi-archaic period, the happy emotion twisting the curving lips and eddying outward upon the cheeks in charming dimples, giving a piquancy entirely wanting in the parted lips of Helen. Ideal faces each, they represent a new sense of beauty. Heretofore all has been the labor of symbolic expression. If the sculptor figured a head with eyes, nose, and mouth by the bold strokes of his hammer, the slight resemblance made its object human, and naught more was necessary but to add its special insignia, and lo, this was a personality, "a Being" to be propitiated and feared! It is not thus now; lunar worship, adoration of the feminine principle, is not awe-stricken and fearful; it comes forth dimpling and smiling. It is no longer a witch-woman, a Lhamo, seizer and destroyer of children; it is a Centeotl or an Isis, or Konanyin with a child in her arms; and again it is Aphrodite or Astarte.[2]



Close upon these representations of artistic evolution might be mentioned the Aphrodite Urania, in whom Phidias assumed to present the highest conception of feminine divinity, and which should also represent the

[1] Copied from the original (Ethno. Museum, Berlin) in terra-cotta. The Oriental figure of Aphrodite (figurine Cypriote) at the Louvre, also Aphrodite with the dove, in museum at Lyons, might equally be mentioned in this category.

[2] Copied by kind permission of Dr. Schliemann.

principle of intelligence. Thus is completed the cycle in artistic expression. Early arrives the inspiration of maternal, last the intellectual, beauty.

In the delineation of the masculine head the progress is similar; although instead of the grace of paternity alone, an expression of supremacy is sought. The Zeus of Greece, as represented upon the archaic vase, is kingly by its insignia rather than through its physiognomy. All the accessories of rank are thrust upon the figure, although with a certain reserve not found in the prodigal hand of the Mexican representation of divinity. Later there is the king of the gods, by Phidias' hand (see painting on vase, illustrated in a previous chapter; also Zeus, in a following chapter). Equally sincere as the archaic representation, by its nobler type this grand sculpture declares the advent of a new development of humanity. The enlarged souls of men approach the Christian era. Brutal force is departing; there is gracious and tender feeling. Individuality blossoms forth in human traits. The artist assumes that the human face is capable of revelation; that the "Being" within moulds the plastic and living flesh, and with facile power surcharges the lineaments with its interior force, marking its expression vicious or amiable. He discovers that what is felt in the soul is stamped without, like, but far exceeding, the golden death-mask; the sheaf of flesh is either indented or sharpened by the characteristics beneath.

This era, when both individuality and power to express it had developed, was the era of philosophy, and preliminary to universal civilization, slowly dawning in the Christian dispensation. It was the period when the human began to magnify its powers above the

brute. It is related by Pliny that Praxiteles removed a charioteer from the ancient quadriga of Calamis, and created another in its place, that the men of that artist might not appear inferior to the beasts. Calamis had not thrown off the hieratic limitations of an archaic period.

Those artists anterior to Hellenic culminations were subject to the limitations of the preconceived characteristics of sacred animals apotheosized in the masked gods of Egypt. The totem animal more than the human god had governed the artistic sentiment, and trammelled all development of representation of the human face. In Egypt, the soul itself, a human-headed bird, was symbolized by the ram's head, which also masked the solar god. The highest ideal of womanhood, the Hathor goddess, was sometimes masked in a cow's head. The hawk's head, symbol of intelligence and of light, is worn by Nouf and Ra; in fact all the solar gods wore the hawk mask, borrowed perhaps by the one or the other, as the redoubtable Thor borrowed the feather robes of Freyja. And even the flesh is of hieratic color; and as did Buddha, Nouf figures in blue; and Neith is incarnated in green flesh. And not only one mask is ascribed to a single god, but god or goddess possesses many. Pasht is shown in cat, lion, or human face. Thus the shaman of the North American Indian accumulated his power by a variety of masks. If not in the head-gear, or the animal mask, the beast is placed near, as upon the shoulders of Ptah rest the two hawks, after the fashion of a representative of Odin or a Virginian shaman.[1]

[1] See figure in "Indian Myths," original by Queen Elizabeth's artist.

To this symbolism a strong opposition appears in Greece. The nude human form, panoplied in its own perfection, was the sufficient figure of a god whose incarnation — desire of universal sentiment — resulted in the country of the Hellenes in the Phidian Zeus, — a noble response to a universal hope that was divulged by the popular compassion for that person who had never seen the statue. But this culmination has its spring afar. The same sentiment is traceable on that *totem-post* of the Indian, representing the solar god first in mask, and afterward as man unmasked.

Totem-post.

The ideal human is the ideal of divinity. Its expression was demanded at the onset of development; its first sign, the disk of day, — earliest letter cut in stone; its earliest portraiture, the human face; its highest figure, the unadorned head and form of man.

The belief that the soul force was possessed of Protean power to assume whatever form it chose, — putting on or taking off a body of its own will, — determined many representations of the human figure. An example of which has been furnished on this page, where is represented the incarnation of a god, who assuming the disguise of a bird form, descended from heaven and reassumed the human form to establish a gens.[1] Here the masked face alone has characterization to distinguish it, and it has the human eyebrow.

This illustration shows the universal traits of the sculptures of primeval artists. There is but the prevailing insistence of human form despite the bird dress, as will appear by a careful scrutiny of a shell gorget

[1] Illustration kindly presented the author by Dr. Boas.

where the human hand alone betrays the disguise (Peabody Museum, see previous chapter). Belief in transmigration held back individuality; but love of species always determined the sculptor to suggest the human attribute. Such, doubtless, is reason for the constant portrayal of the human eyebrow on the bird mask. It was the habit of barbaric people to ascribe their powers to the gods, and not to individual power self-derived. To describe these supernatural relations, the head, natural or artificial, living or a mask, was adorned with horns, as in the case of the Indian shaman, or the *Huacara-chacu,* the horned head-dress which was given his noble youths by the Inca of Peru; these were insignia of virile and also supernatural power, as also were the same devices upon the head of Jupiter Ammon.

If, however, at the time that these accessories were superadded to the human figure, the knowledge and also the growth of individuality was wanting, these accessories were likely to induce its development and knowledge in the course of time. Distinction in vestments is a leading step to individuality. The shaman, distinguishing himself by a wolf-garb, began an individualization that would naturally culminate in specialties of character. The vestment was the strong showing of something unique to which his nature was latently predisposed. Mask and man were instrument and power, but not however in modern rendition; for the so-called inanimate was the greater power, the mask was a "Being."

Perhaps the best example of the growth of individuality may be given in the Vatican mask of Jove, compared with a head in the Domkirche at Trondhjem.

The face of the Jovian mask is of the same character that is presented in the semi-archaic sculptures of deities. Smiling and with a certain untamable forest-like air peculiar to creatures of the wood, there is an irresistible charm about the representation.

Mask of Jupiter, Vatican Museum, Rome.

Naught of this is the trait of the Scandinavian head, winged and serpent encircled though it be; its surroundings, by the individualizing and contractile force belonging to high civilization, are summarily divorced from the visage looking forth from their midst, its expression having nothing in common with those days of old when Fauns capered in the woods.

Mask in the Domkirche, Trondhjem, Norway.

A marked epoch of civilization, but anterior to the examples above, is observable in the mask here given, in which the human and brute traits

are so commingled by the Indian artist that it puzzles the eye to particularize either. The mouth, however, speaks of the puma, while the upper part of the face declares the human. This commingling of special traits of different genus has been noticed in the sculptures of the Zeus, the swollen forehead and the rising tufts of hair being characteristic of the lion. This insistence in illustrating somewhat in common in the natures of man and animal, and the effort at acquiring the looks of both, is in keeping with the prior method, when the animal head or bird wing occupied a place in the insignia by way of explanation, or in the archaic method of assuming the guise of the beast by a mask.

Mexican mask, Peabody Museum, Cambridge, Mass.

Sculpture in the cathedral of Trondhjem.

Or, as in the case here given, where, on a capital sculptured for the famous Domkirche of Norway, the body is represented in beast form, which degradation of the human type suggests an aim on the part of the sculptor at satyr-like representation of a cowled monk, — a poor piece of dramatization in a Christian church.

It is a characteristic of the true grotesque that its serious meaning cannot be tampered with; which is

testified by the difference in those sculptures known to be archaic, and the modern imitation whose distinction is even more apparent than in a comparison among figures of architectural ornamentations. Crude as are early monumental sculptures, they tell of souls of earnest purpose.

One of the most ancient monuments of South America bears, in sole ornamentation, the human skull projecting from its façade. This is the frank expression that may be seen upon the tombstone of an English burial-ground, with its death-head and cross-bones graphically and unskilfully carved thereon, with the great flare of wings of the immortal cherubim on either side of the fleshless jaws. There is no attempt at disguise in either case; and in both there is reason to believe that there was such robust faith in a life beyond that it may be conjectured that this uncanny object was a revered symbol of a germinating area in which lay a living seed awaiting a renewed existence, when it should blossom after its kind and in its specific form.

The animal skin arranged about the head and neck in a similar manner to the cowl-like covering on the preceding figures in the Santa Lucia head is sculptured with that contrasting sincerity of purpose recognizable in Mexican art. The massive throat is well set to the strong head, and the ensemble offers a good example of the pure grotesque.

Stone head found near Santa Lucia. (Figured by M. Nardaillac.)

Upon the side of a mound in Izamal, a remarkable head was formed with stones, and covered with stucco.

This head is seven feet, eight inches in height, and seven feet in width; beside its grandeur of proportions, the effective strength of its lines marks it as a relic of those days when sculpture relates the story of gigantomachian combats. The strong lineaments differ with marked emphasis from the celebrated mask found near Copan, here presented. In the latter, the physiognomy is Semitic, and produces the contrast between the daring strength of a Viking and the meditative repose of the Hindoo. The facial lines of both figures, however, may have been common to a single race. This difference is seen in the small heads — the *Tepitotons* (or Little Ones) — found strewn about the sites of Aztec ruins, and should not be regarded as the signs of distinctions of race.

Upon a mound at Izamal. (Figured by Mr. Stevens. See Yucatan, etc.)

(Figured by Mr. Stevens.)

In one family there are diverse features, outgrowth of peculiarities of character, — strong sign of distinctive mentality, and argument of the ductility of form to psychic force.

The sign on the Copan mask is also in consonance with Hindoo methods, by which is signified the characteristic attributes of the deity enshrined in the statue, — an emblem on the brows being a kind of dedicatory stamp (see Buddha lion-mask). Not quite removed from need of crude presentment of qualities, the sculptor of Copan adhered to the symbolic representation.

The externalities of symbolism adhere to art, for art is symbolism, and her parent, Nature, is yet the highest form of symbolism. Nature, indeed, is the mask of divinity, and her multiform insignia are the trailing garments of truth clothed in form, — vestments of kindling light and beauty to anointed eyes and ears.

In the finest Norman sculpture symbolism lingers. In the cathedral at Arles appears a mask at the side of whose face lies the crescent of coiled horns, within which springs perennial foliage.

Sculpture in the cathedral of Arles.

The ideal head of the anthropomorphic deity, with either hieroglyphic or appendage, initiated the grotesque in architectural ornamentation. The faces with human brows and beaks of birds, the large eyes and wrinkled nose, — as here illustrated from a sculpture from the Domkirche of Norway (Trondhjem), — came by some as yet uncertain descent from those archaic masks of which so many specimens are found in the northwest of America,[1] if not through racial heirship, by the universal pedigree of art which is uncontrolled by geographical divergences.

Sculpture in the old Domkirche, Norway.

Kindred to this example from Norway is an orna-

[1] The Domkirche was founded in the eleventh century, A. D.

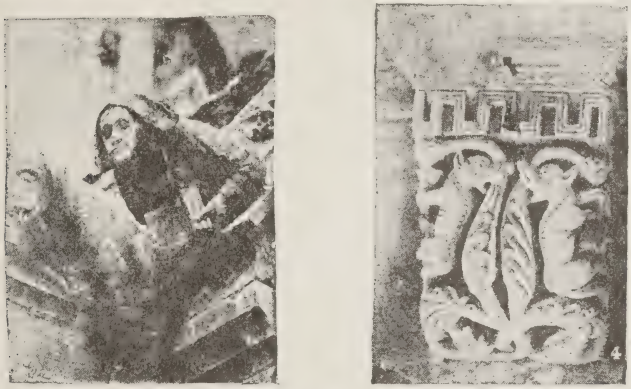
Sculpture in the cathedral of Arles.

mentation of a corbel-stone in the cathedral of Arles. This strange device with curled locks and braided coronet surpasses the first example in similarity of its design to the sculptures on the shamanistic rattles of the Thlinkit Indians.[1]

A representation of the confederation of man with beast in the magical touch of tongue or approach of mouth and head, it is also a representation of those shamanistic rites in which an acquisition of power was insured to the priest. The figure whose head is caught in the teeth of the mask appears to be either a lizard or frog. About the neck of the mask-head are representations of plumage, observable in the original, which, with the coils of the hair, complete one of the most characteristic grotesques of the Norman period, and faithfully carry the idea of the archaic mask. Doubtless pious legendary lore has assumed for this grotesque, as in many other cases, the explanation that was readily given by the Jesuits of the fourteenth century in relation to Indian petroglyph on the rocks of the Mississippi: "It is the figure of devilish machinations;" for the mask-head has unctuous delight in the act of incorporating the beast held in his teeth. But however explained, the sculpture is a device falling in line with all traditional devices derived from a universal symbolism used in pagan rites.

[1] See Mr. W. H. Dall, Masks and Labrets, etc., Ethno. Report, 1881–82, p. 111.

From that ready imagination which constructed the grotesque arose the high endeavor to delineate the human face, that surpassing embodiment of attribute



Norwegian and Norman sculptures.

Pursuing this extreme effort of skill, the brute was not altogether dismissed, but was placed in humbler companionship, as a sort of determinative of meaning; or some strongly characteristic following of beast was set afar to decorate by itself a needy nook or barren corbel, as in the cathedral of Arles.

Norman sculpture.

The Irish missals retain the ancient motif with a crude representation of the new religion. And sometimes the grotesque mask, as in the present example of sculpture, arrests like a knot the swift coils of the flower-tipped vine, which recall by their beauty

those paintings of the Celtics, anterior to the ninth century of our era,[1] which although destitute of any adequate representation of the human face or structure of the human body, by their devices of fine interlacements, their movement of line advancing from point to point in subtile twisting and convolution, so compassing the pure upward spring of the spiral, are a prophecy of a delicacy of apprehension of fine shades of meaning which should result in human characterization unknown to the constant divine figure of the Byzantine Christ set in their midst.

True of the Celtic paintings, also it may be said of the wood sculpture of the Norwegians, whose involutions are pagan offshoots of the serpentine twistings upon Runic monuments, and which in their period were verisimilitudes to the braided serpent folds seen on the walls of the caves of Scotland. Of the same genius of conception is Arabian architecture, whose structure is a mere framework, like the poles of a tent,[2] for decorative devices represented on looped hangings and embroidered curtain-like ceilings where all is grace; as in the floating wreaths on the walls of Pompeii,[3] imparting a sense of space and indolent beauty, enforced by the light column, — traditional form of Egypt, — which, with the horse-shoe arch in Spanish architecture,[4] appear desirous to recall the gay days of Araby, when men sojourned in the desert beneath the curtained tent

[1] Missals, Bibliothèque Nationale, Paris. Also Papal Library, Rome. See Wood Carving, Museum Christiana. Also Runic Monuments, Old Northern Museum, Copenhagen.

[2] See Sultan's Tent, Museum Johaneum, Dresden, Germany.

[3] Fragments of Pompeian mural, Frescoes, Museum, Naples.

[4] Seville. 12th century A. D. Capitol of column in the Alhambra, ornamented by a Keltic device.

supported by the slender pole, or in yet more ancient association, the natural arch of the cavern-dwelling which harbored the primeval occupant.

In the Arcade of Alcazar and in the Courts of the Myrtles and Lions of Alhambra are efflorescent productions of these devices, — the perfect issues of earlier and less complicated copies of natural phenomena; for the luxuriant tangles of interlacing figures derived from methods of textile art, appearing in the gay web of the Sultan's pavilion, are an inheritance to the eye, schooled by the tropical oasis of vegetation and the delicate grays of the level horizon of the vast Sahara. But here prophesying so much, not only there is wanting, as in Irish art, the beauty of the human form and face, the image itself is anathematized as idolatrous,[1] and thus is excluded the possibilities of progress in the superior department of art; therefore, then, that progressive step which had presented divinity by human figure in mask, condemned as an idol, held back rather than initiated the consummation of portraiture. Enmeshed in shamanistic conceptions of a god-head, the shadow of a Divine Face inhered to the centre of pagan thought, and was there anathematized.

Vainly the visitor turns in quest for the central stone that is the key to the aspiring arch of decorative beauty in the cathedral of the early Renaissance, and within whose structures the apotheosized Face is looked for in keen expectancy. Should there not be found in this shrine, with all this prophecy of disenthralment in the fine memberment and rich imaginative device, the majestic Head to which it is body? Where is so fully

[1] See 5th Sura of the Koran; sculptor and painter classed with wine-bibbers and idolaters.

revealed the psychical force infilling the universe, and in which human genius has magnified itself by the "laying on of hands;" where the creative power of man is revealed to man, and a fine, still harmony in marble teaches the soul the magic formula inscribed on Egypt's walls, that the human is Osiriana, — God, Emmanuel, — shall there be no ultimation, only a sign? Must the eye turn to archaic art for the lineaments of the divine? Look to the massive sculptures of the earnest souls of elder days, even to the façade of Uxmal with its triple Faces, whose huge jaws curl and coil with brutal force of line: or awaiting the fruitage of that elder art, turn to Greece as the final annunciator. There is an hereditary representation of an anthropomorphic divinity, in that Flower-Face — the Madonna of Raphael — with the awakened gaze of startled womanhood, her child, caught from clouds of cherubs, pressed to her heart! Picture representing the mother of God, and a culmination of that series of nature goddesses disclosed in art and tradition, it is an idealization full worthy the altar niche in the temple of divinity; but with sweetness of grace, pure contours, and elasticity of lines, there is inadequacy; the feminine lineaments are insufficient to express the maximum of human genius, for it is the immingling of both masculine and feminine facial traits perfectly wrought out in the Apollo Belvedere, and crudely suggested in the Apollo Musagète, which approaches the ideal human.

CHAPTER IX.

The inventive faculty marks the highest individualization. Primarily, it distinguishes men from brutes, and later man from man. Inasmuch as a man invents, he is lifted above his fellows in power of adaptation to circumstances and control thereof. Only when the inventive faculty was put to its proper labor, subjugating environment, did men become heroes, or to put it as would the savage, — then only they became gods. One of the first developments of this faculty is traceable in bone carving. The delineation of a reindeer by the cave-man of La Madeleine, as for instance, or the famous drawing of the ibex on an antler by the cave-dweller of Langerie Basse, while productions worthy of the more modern artist, also declare special invention by their intent to assume control of the object portrayed. For it is probable that these prehistoric artists, were governed by the belief of the Indian shaman, who assumed that his pictures would afford him magic power over the object portrayed, and that he might through them destroy or create, and thus by his invention he should be able to become a god. The linked circles, the Two Faces, not only were ingenious portrayal of the sun and moon in their happy parallels, but the power which was ascribed to those planets was available to the maker and wearer of the magical amulet representing them.[1] A grand motive directed the hand to

[1] "The design of this figure is to suggest to the mind that the

The two faces.

the copy of those objects, for would they not endow the maker with supernatural powers?

And thus in the very basis of art — at its first outcroppings — lies a desire for and an assumption of distinguishing power. Art has been claimed of divine parentage, and it here appears in curious answer to an ambitious seeking for supernatural association. It is pleasant to linger over this fact. Imagination may draw upon the empty canvas of history the primeval man in such repulsive figure as suits the modern conception. The great-boned human "brute" shall rear its shaggy locks from the cavernous depths wherein he dwelt among hirsute companions, with scarce the sign of thought in the human eyes or the impress of intuition upon the low brow; yet in the human hand shall be seen the incised bone, clever in drawing, keen in characterization, and strict with portentous power. Thus a distinction lies at the root of humanity by the appliance of inventive faculties to those climbing purposes, — to become as gods, to be makers.

The earliest appliance to construction (as in drawing)

Spirit to whom the prayers in the 'medicine' hunting are addressed, not only knows where the animals are on the surface of the ground, but that so great is his power that he can create them where they did not before exist, to supply the wants of those who pray unto him, and can cause them to come out of the ground."

Narrative of the Captivity and Adventures of John Tanner, edited by Edwin James, M. D.

Those who personate the Koko (Zuni gods) are endowed for the time being with his breath. Stevenson, Ethno. Report.

The Duk-duk, when his garb of leaves and mask is assumed, no longer is a common being but is Turangen, the deity of the people. (Swan. Cont. Knowledge, Smithsonian, XVI.)

In the martial time of antiquity the spear was believed to be a divine object. See Dramatic Works of the Greeks.

is of simple character; the simple design of a slowly evolved purpose, it is perhaps a weapon of defence and offence, but that weapon has given the maker power, it therefore is of the highest consequence and worthy of finest finish and perfection. To protect life, savage art evolved various implements; the necessities of life developed ingenuity; but aspiration to power over life, its continuance here and hereafter, suggested the fabrication of weapon or image in artistic shape, — it must needs have attractive grace. With admirable grace appears the picture on the incised bone, so that when it was completed, fancy portrays the pride of the primeval artist, and how acclamation must have met its exhibition. We know not what was said, or how they said it, those comrades in the lair of lions. We may perhaps believe that astonishment scarcely permitted more than a cry; but if a cry, it must have been surely a human cry, or how should those shaggy men believe that there was power in likeness to living object; or, indeed that there was likeness?

From the one artist, all the world became emulous makers. In the Orient, in the Occident, men have left the resemblant objects incised upon bone, sculptured on rock, and moulded in clay. These objects are discovered sometimes strewn along the burying earth, and sometimes in the depths of morass, and yet other times in close companionship with the dead, — sole protest in many places against brutalizing theories of living men.[1]

[1] The votive objects, buried in the earth by the early inhabitants of Scandinavia, were often of remarkable value. For instance, the celebrated golden horns, also amber images. See Objects in Museum, O. N., Copenhagen. The devotee gave his richest treasure to the deity of his adoration in those early times; later, it is discovered that he substituted for the object itself its fac-simile in shape, but of inferior quality.

The effect of this artistic work was imperious, commanding assiduity, observation, and penetration; it appealed to reverence as also to fear. The intellectual processes by necessity gained apace, and in the school of imitation the savage drew down Nature's veil and discovered a universe of qualities, of which form was a simple ultimation. These qualities — expressions of ferocity, of timidity, of foxiness, of benevolence — opened to him the Book of the Gods. These attributes, similar to his own, were a sign that every species, and every individual of that species, was infilled with supernatural Being, the very same Spirit which pervaded and controlled his own frame. Now could he come into commanding association with Being, — the Life-force, — his power would be doubled, nay, almighty. To seek and appropriate the power lying in covert, enswathed in running stream,[1] or enmeshed in the fiery tangle of the starry skies, or starting up from the fallow earth in tree or plant, was an early aspiration. Of this Promethean and unsinning covetousness came a long labor of imitation.

The possession of a magic image, result of arduous search, singled out the primitive artist from his fellows; it was a recognized sign of supernatural gifts, by it he became high-priest in the oracles of Nature. The Laplander's bear, — *God's bear*, as the child of Nature calls it; the Mexican and Phenician bee; the Norse and Greek butterfly; the solar horse; the universal serpent; frequent figures found upon archaic capital or in frieze, or even in mosaic embroidery, — chippings with varicolored stones enclosed in en-

[1] "Water," says the Indian, "will spring forth and destroy a bad man."

crusted lacunes; or the wood-carvings and bronze engravings, — each of these is identified by archaic device with this ambitious seeking.

The primeval artist saw the wise bee importunate among the flowers; he watched the subtle arachne make its silken trap. Keen were the watchful eyes, and carefully were each insect's traits limned on bark or stone. To copy correctly the figure of an animal, giving due proportions to the frame, was not his only effort. He sought the expressive traits which differentiated one beast from another. These he seized on in his earliest known drawing.

Thus was learned the unseen powers which dominate form, and by which later the complex was introduced into art, and through which was set an ebb-tide in the current of artistic development; for the gathered impressions crowd forward for expression, and there is confusion of image. The wide observation brings forward new conclusions, and the shamanic artist perceives that not the traits of one totem beast, but the characteristics of many, should signify the grand supremacy of god or magician. Arbitrary combinations are adopted, and to express comprehensively his broadening assumptions, the artist climbed directly among the gods of elemental forces, and seizing their forms, transferred them to the sand, to the totem skin or the stone. Yet more, believing himself associated with these powers, he puts on their habiliments.

The alliance of God and man is a conception which is in natural following to the earlier aspirations, and was prompted by a similar emulation. The search for dominancy in the realms of the unknown, growing by success in picturing a resemblant figure, rises to vault-

ing ambitions. This aspiring attitude held toward environment is shown from first to last in human history to be inherent as the law of spiral movement in the universe. Finding himself surrounded by forces, the brawny hand of man is thrust out to grasp them and to put them to his uses. Step by step he gains his ends, and little by little Nature yields; finally, in the last effort, he puts on the panoply of divinity himself, and so adorned believes himself supreme.

Masked with a lion's skin or death's head, in sculptured gourd or shell, he hears the voices of the sun and and sky; he approaches the arcana of the Beyond and listens to the whispers of the Unseen.

To represent the rich phases of the face — that mirror in flesh of intellectual potentialities and emotional stratifications — is to modern art the highest achievement. One period of ancient art burdened itself with accessories, — a bundle of objects, each with a definite and specific meaning; all angles were packed with symbols. Another of prehistoric art was more simple and ingenuous, and sought the clear image. At the later period the awakened sense of characterization plunged into multitudinous expression; this was the step back of the vaulter before the arch of his ambition. This rich field of imagination once passed and subjugated, a return to the simpler form with an elevated intelligence might be expected; for in the intellectual as in the physical kingdom there is an inherent tendency to return to the primitive type. A dawning fervor for the True and Beautiful appears in the classic art of Egypt, where the lines have a certain dignity and the accessories are less cumbrous. The masks are copies from Nature; the crowns do not flare and flap with

successive pendants. The figure of Osiris is solitary, as befits the image of the great deity, and that coarse and cumbrous showing of unseen forces, of the intermediate period, begins to give place. However, the Egyptian god is an inadequate portrayal of divine grace; it is a dead god of the dead. The face is gentle, sweet, and powerless.

The idea of simple proportion in the human form, irrespective of attribute, dissatisfies by its unfulfilled promise. Form must mean something formulated, — an essence crystallized, — or it loses the prerogative of a garment and withal its power to continuance.

Even straight lines — the trigrams of Fohi, sign of masculine and feminine "Being" — are better than human vacuity chiselled in the perpetual stone. Or, indeed, the Protean *esse* in varied image, in form of one god or another, is the symbol more subtile of comprehension than a fixed type in human guise, unless that type is the mould of mind equally universal and fully divine. This truth was the burden of many centuries. Empires rose and decayed in the Orient, while the artistic sense struggled with symbol and an approaching expression of the divine. At length the fearless Greek struck out of the inanimate stone a face, meditative, calm, and majestic, with no insignia but that of its incomparable dignity. But great as was this achievement, it must ever be regarded as the flower of long-past traditions. The statue of a god was the idealized man; so all art utterances are expressions of the human, — as with the statue so with the temple; the dentillated frieze, the rose window, and the volute have in motive those elements which are the issue of the portrait of the human face. As in ornament, so in structure the human body

is suggested, and in the Gothic church may be traced

Ideal portrait of Christ in the catacombs. (Rome.)

by those squared capitals and straight columns, that

outward thrust of the shaft and the groined arch, something of the ribbed human trunk, the shouldering thrust of an arm, those characteristic traits possessed by man; for not even the imprint of the little finger of art can disguise its anthropomorphic tendency.

The Jewish anathema upon image making could not arrest this current of expression; to portray the human ideal was an irresistible impulse which the hieratic Face of Christ in the catacombs proves.

The strong repulsion from the darkness of the catacombs wherein the Divine Face had been traced with a sacerdotal adoration, and where Christian art moulted in concealment, brought with it an indiscriminate love of pomp, a kind of sacred frenzy of consecration of all earth's largess of gold and silver, her gems and stones, and with them the woven fabrics and dainty needle-work, the potter's and the sculptor's art. But with common consent the "Being" to whom all was offered remained an undeveloped image with large eyes and sensitive features.

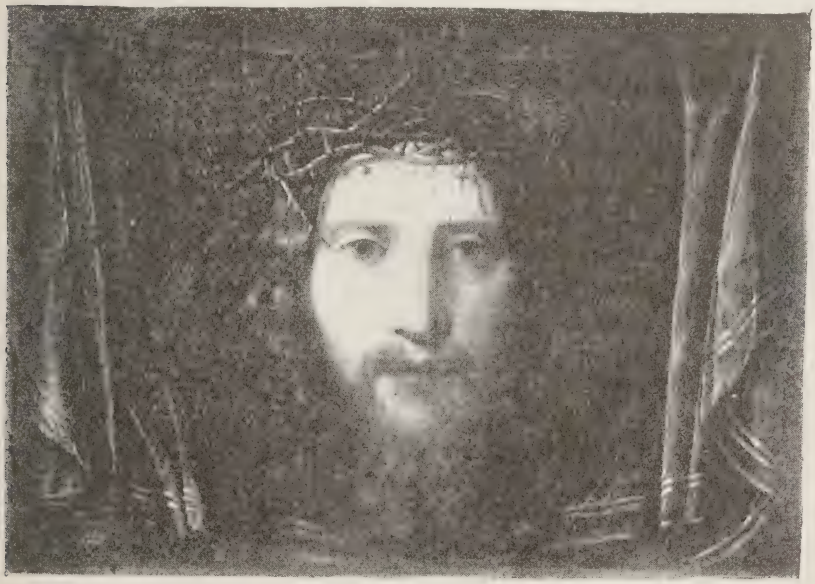
Form is the narrow and hedged expression of the attributable potency of the intellectual being; it is often inadequate in disclosing, it is more adequate in veiling. It is more often a covert than a revelation; hence the timid approach in personation of divinity as thought becomes more complex, and understanding enters the portico of pure spirit. By the strength of his very devotion the Christ-man turns away from the veritable portrayal of divine incarnation, or if he attempts to limn the sacred features, his work is blurred by the strength of his piety: so it happened in the early part of the Middle Ages there was a retrogression to barbaric structureless bodies, with a disk head and lymphatic

features from which the eye shrinks with distress. It is a keen disappointment to find the utterances of men on this matter ignoble and puerile. Wherefore must the Representative Man of the Christian dispensation be clothed in such ghastly fashion? Or why did the Divine Master fail to find a genius to carry upon the current of the ages some adequate portrait of the Face which suffered for Truth, and which was itself an index of Truth?

A sense that those balanced principles, representatively feminine and masculine in ideal portraiture, should inform the ambitious artist, directs the judgment to denounce him for his inadequacy. There is a rising wrath which dictates a grand holocaust of the fearful travesty of divinity which comes to an almost irresistible culmination when the large hand of Michael Angelo is found committed to these paltry misinterpretations. The subtile nationalism that holds in orbit all representative men held back the great thought interpreter in this work which if it had been well done would have crowned his greatness. The Christ of the great master in art is scarcely worthy comparison to the majesty and dignity of that colossal of the Orient, the bronze[1] statue at Kama-Kour, the profound Buddha, which numbers its years by six centuries; it is simply a pure, sweet-tempered animal, not equal in beauty to the gentle Antinous, but of its type, and needing the innocent furred ears of a faun to complete the soft complaisance of unreasoning manhood. It is a puerile reminiscence of the lesser gods of Greece. Far better

[1] Statue called Dai-Bouddha, at Kama-Kour, Japan, in bronze, 60 feet high. Also see in this connection, Il Redentore, by Michael Angelo. S. Maria Sopra Minerva, Rome, Italy.

the head from the catacomb with its hieratic delicacy. How surely does the man come forth in his work! Grand as were Michael Angelo's conceptions, they fail at the threshold of spirituality. His scenes of the Judgment are the scenes of tradition without inspiration. When greatest, he is farthest from shamanic arcana. And grand master of human form, his faces, the flower of all proportions, often fail in their mission, — they need the pagan accessories; the narrow head of Moses is adorned with the cropped horns of an Indian jossakeed!



Ideal portrait of Christ by Correggio.

From this inadequacy in the midst of such mastery of conception in purely intellectual realms, where Michael Angelo is sovereign, and with a sense of the

greatness of the requirement, the searching eye looks into late products of the cloisters, and finds a renewed satisfaction in sacerdotal portraits. These are, for this period when the living faith is still under the shadow of the storied tombs of the Christian martyrs, true expressions of the worshipful, weak as they are in artistic merit; in these is developed a special trait of humanity. In the sweet self-renunciation of the Orcagna Virgin, its abnegation emphasized by the admonitory regard of the High Priest of Truth crowned with the aureole of the Ancient of Days, spheres of sanctitude take shape.

Tremulous with their pure themes, these artists touch the canvas and the consecrated cathedral walls with a fine color, if of unequal line and false proportion, recording the growth of a carefully pruned æstheticism.

In the vista of the most austere monk, a paradise of feminine souls redeemed became no longer a viewless region. On the sacred walls of the Campo Santi were figured the beckoning visions; in monastery or chapel these ecstasies were sweetly sanctified. The ceilings of the cells of gentle priests blossomed in lovely color as some gifted brother prayerfully portrayed the Divine Two, — the Christ and the Madonna, — in each face a hint of new realms of special characterization, developed in a happy solstice from a primeval basis, a delicate harmony, each having the look of the other. Touched by still holy fire, the hand of Fra Angelico calls down the city of the heavenly Jerusalem, and like Saint John, indites a love epistle to the world. Informed as the visionary of Saint Patmos, he reveals a face developed in a transcendental period in art.

Above all coloring of primrose nuns in heavenly regions, above every daintiness in a realm of souls,

there appears the incarnate Being, scarce stepped out of the renunciation, tender and true, — a sinless soul, touched with sympathetic griefs. A sacerdotal divinity, contrasting with that sensuous polytheism in the

Ideal portrait of Christ by Fra Angelico.

sculptured Christ of Michael Angelo, but not entirely divested of the pantheism in Phidian art, it has a reminiscence of the serene dignity of the face on the coin of Elidé, but yet more of the feeling in that delicate profile upon an altar at Athens, where the "Shepherd god" by its attitude prophesies the beautiful promises of the Sacred Text. It behooved hieratic art, when taking on a broader imagination, to

"The Jupiter head." Coin of Elidé.

look to the highest types of Hellenic idealization. The Greeks were eminently religious. Their sculptures were figures of the gods; their drama, the dramatized life of the gods.[1]

The sweet fraternity of the Hermes Criophon, and the majesty of the Zeus Otricoli, transferred to the canvasses of the Renaissance, disclose the perennial flower of anthropomorphic idealization, whose springing up is undetermined by rite or formula, but matures by cycles, and in whose evolution the reappearing incarnation of Truth promulgates the certainty of that attribute's constancy to human form.

"The Shepherd god," on an altar at Athens.

Cloister seclusion offers the aspiring hand of art a needed calmness in which there is an influx of heavenly inspiration. The far fields and woods are other cloisters where meditation banishes the tremulous uncertainties of self-consciousness, and offers the breadth of infinity for the uprising wing of art. One or the other is a necessary area of harmonious expression. Perchance the lifted peaks of the Alps had given the needed sense of repose to Vinci, and inspired by their unmoved mass, the gentle dignity of his Christ glowed from the old monastery walls[2] in response to his brush. Unlike the studied strength of righteousness in the later Hof-

[1] Lysippas thought that he must set his ideal of humanity higher than in the average of real examples. He wished to express man not as he appears, but as he should be. He sought an ideal.

[2] Sta. Marie delle Grazie (suppressed monastery of Milan).

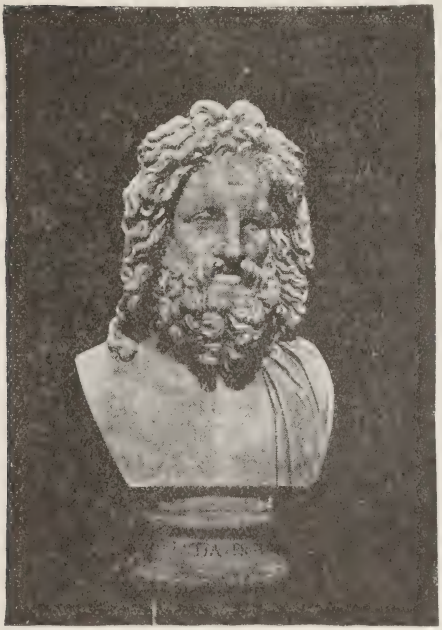
Ideal portrait of Christ by Puget.

man's personification, it has the serene feeling of Veronese, without that master's conventional environment and sign of worldly affluence in crowding color. Neither in the Christ Face of the Last Supper, nor in that of the crucifixion, at which the sturdy Rubens laid the strong stroke of his enthusiasm, producing, in place of a limp caricature, a stalwart, herculean Lord Christ, is there seen any satisfactory representations.

A tender fear governs all; original conception is sought in vain. One of these artists only has spoken a new word. Rubens, in the massive even brawny figure of his Christ, flings back the allegation that the great renunciation was done in feebleness, — a tottering self-abnegation. It is a manly, stalwart Christ, who dies for Truth's sake, — a grand hero thrown in the toils of men because he would not flee.

This enfranchisement from conventionality became well a scion of the Gothic race. It is worthily accompanied by French daring in art, that, in its grace as well as in its courage, partakes of the spirit of the frank Greek.

The French artist has no tremulous utterance; what is said is given with pure abandonment to inspiration. Strong emotion comes radiantly from his chisel; nor is he destitute of piety. The Christ of Puget in a remarkable degree expresses the forward movement of the portraiture of ideal manhood. The head is neither Jew's nor Greek's, but is simply and equally human, and has the repose of one who confidently awaits the fulfilment of prophetic vision.



Bust of Zeus from Otricoli.

With something of the majesty of the Hellenic ideal, it is removed yet farther than is the Otricoli Zeus from the early shamanic mingling of brute and human characteristics.

Pompeian mural decoration.

CHAPTER X.

PANOPLIED with the mask, representative of deity, the actor in religious rite with careful step moved in the order of the ceremonial. In the Innuit robe of evergreen boughs, or in the garment of tufted grass[1] of the Dorian "mummer," his countenance disguised with lees of wine or painted with ochre, he danced in enthusiastic mimicry of his divinity. Innuit or Greek, the same aspirations attuned the cythara or drum, the same ambitions dictated the wild or solemn movement.

Wheeling in weird rotation the Selenii and satyr

[1] See representation of Marsyas in a garment of tufted grass playing the double pipes before Artemis and Apollo. Col. Castelani, British Museum.

encircled the blazing altar on the plains of Greece. The cytharist struck the measures which the mimic gestures of the chorus emphasized.

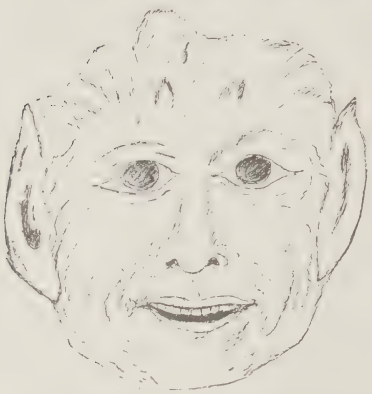
Spring-time, autumn, or winter, these wild ceremonials were performed in praise or appeal to the gods in the lands of the East and of the West; with both peoples the principal object was to anthropomorphize the divinity dwelling in air or earth. Holding forth innumerable arms of appeal, barbaric Indian and barbaric Greek called on the coming of the gods.

And thus arose the lyric poetry for which Hellenic bards are renowned; the limited phrase of the early song gaining in breadth with the growth of thought when the chorus became the stately chant of tragic woes. The ancient accompaniment of the choral lamentation, that, as in Prometheus Bound, has the effect of representing the pervasive influence of sorrow, emphasized all the phases of the dramatic movement. The throes of distress, which the hero leaves unexpressed, in those voices of choral unison expand into universal cries of woe, the effect of which is weird and startling. Not in these greatest of Greece's literary products, the tragedies of Æschylus and Sophocles, is found the glad spirit of Hellenic art. There is all seriousness and shadow of singular fatalism; there are the Atē, product of philosophic question and traditional superstition strongly contrasting with the brighter Beings of Olympus.

The solemn representation of the gods in the circling dance about the archaic altar admitted of no irreverend hilarity. Thus was presented the movements of the sun and moon accompanied each by a retinue of lesser gods; for to the solar god was ascribed the Selenii.

deities of the woodlands, and to the moon goddess the Naiades of the flowing streams. And there appear also satyrs, — those happy genii whom the sculptor has delighted to picture as the souls of the forest, unwitting of sorrow.

Of these human-eyed creatures the artist often chose representation in mask, with open look and parted lips, common feature of Hellenic sculpture, — an expression of unchecked animal sweetness, nor muscle drawn nor compressed, and with all the unalarming hint of furry ears and budding horns! In such fashion the gentle faun was winsomely adapted to represent the joyous life of spring and the merry laughter of approaching bloom. It was a wholesome animal life. Not too much of the beast, nor too little of the human, to prevent the heart's blithe sympathy even in these far-off days of realism.



Italian mask of a faun in terra-cotta.

But there were less candid genii, repulsive and vulgar — the clown and ape of woodland drama; of such character were some archaic figures, an example of which is here given.

Archaic Greek figure.

The Pompeian types of the satyr have irregular features, a squat or upward turned nose being a particular trait, and which is also a characteristic of an archaic

fragment upon a sarcophagus discovered in the necropolis of Clazomenae,[1] as also in this example. In these remarkable representations the ears are not visible, being covered with a heavy mass of hair, in a measure simulating the wig of the Egyptian gods. There is, however, a faun-like elasticity that associates them with all other charming personifications of sinless animal life. The human and animal traits are skilfully but boldly combined. The hoof and horse's tail are striking features that recall the kindly dragshed of Thibetian Pantheon. The hands are long and ape-like. The figure of the representation is black, with the exception of red between the eyes, and a blotch of yellow covering the brute-like nose.[2] The action is the attitude of dancing, and is identical with those two figures painted upon an amphora found in Rhodes, which are represented grasping the handles of an amphora, while also dancing; so moved the Roman actor with the frivolous toe high in the air.

Dramatic figure in Italian mask.

It is known that the earlier disguise was made by use of lees of wine mixed with black earth. This applied to the face served as a mask.[3] The varied color upon the figure may have been, therefore, in imitation

[1] Two archaic Greek Sarcophagi, probably 5th century. See Hellenic Studies v., iv., George Dennis. Also Early Painting of Asia Minor, Cecil Smith, vol. vi.

[2] These may have been accidental flecks of color; but it is equally possible that they were designed, being in traditionary following with ancient custom.

[3] Horace, Ars Poetica (277).

of this ancient custom, and which again is a feature similar to representations of the Thibetian dragshed, figured in the dramas of that country.

The Attic ceremonials in their primitive origin were doubtless simple and crude efforts at dramatization; but with advance of culture, there was a demand for a more elaborate spectacle and a more effectual paraphernalia. Then the paint gave place to porcelain, and after these came to be constructed the highly prized bronze or copper masks.[1] These latter were so constructed as to give power to the voice. With these masks were performed the tragedies of Æschylus and Sophocles, and of a religious sentiment equally with the earlier performance; for the theatre in which they were performed was consecrated to Bacchus, whose statue was in its midst, and to which offerings were uniformly made. It is difficult to explain why this god was preferred among all the gods of Greece, whose grand pantheon offers many attractions.

In any considerable scene, Bacchus and his rout of satyrs seldom fail to be represented, if the subject be grave or gay. On the archaic vase,[2] he may be identified advancing behind Athene and Zeus to do battle with the elemental giants, foes to the advancing season. In such scenes the giants are often laden with sym-

[1] The greatest care was given to their construction. There were different kinds of masks for every voice. The tones were increased by covering the head with a kind of periwig, leaving only a passage for the voice. According to Julius Pollux, there were twenty-six tragic and five satyr and many comic. The male wigs were collected into a foretop, which was an angular projection above the head of the inverted V pattern.

See Hist. Classical Greek Literature, J. P. Mahaffy. The Theatre of the Greeks, J. M. Donaldson (and others).

[2] Col. British Museum.

bolism, but Bacchus — as also other deities — is in unadorned nudity.

The Bacchus myth is singularly variable. He is sometimes depicted with a long full beard, wearing the horns of his office as priest; in this guise he appears as the so-called Indian Bacchus.[1] Again he is portrayed as a warrior, his shield a panther's hide. Pompeian art depicts him as a youthful figure with a panther at his side, so allying him with the Egyptian priesthood, whose chief is clothed with a panther's skin, the head of the panther lying upon the naked breast[2] of the priest.

The story of the birth of Bacchus — whose worship was occasionally conjoined with that of Apollo, and who was then represented, like that solar god, wing-footed, bearing the thyrsus — has its association with the lightning and destructive forces of the air. In this myth it is related that Zeus, visiting Semele, upon her entreaty, in the full splendor of his godhead, was incapable of preserving her from the lightning which she encountered thereby; but by placing her infant Bacchus in the hollow of his thigh, where he was retained three months, the child was preserved. This drama, ever enacted in the heavens by cloud, lightning, and sun, in which the earth's genius is destroyed and lives again in her offspring, is the tireless theme of the ancient bards, the Homeric shaman of tent or hut.

The Pompeian figure here presented retains something of those traits of elder times.[3] The feet are

[1] See Museums, Louvre, Paris, Naples, etc.

[2] See Wilkinson, Ancient Egypt.

[3] See Ainé's Collection. Also Pompeian mural decorations, — fragments in Museums, Naples, Paris, Berlin. In the hand of the Muse of Tragedy was placed the club, probably to indicate whose heroic

naked, — sign, it has been suggested, of comedy, — and in the hand is the club of Hercules, whose connection with ancient solar myth suits the use of a weapon of archaic valiance. Upon the head of the muse is placed the lion-skin, the face forming a helmet mask, all in accordance with ancient custom.

Mural painting. Pompeii.

Shamanic powers were believed to be assumed by the sacred paraphernalia, which here is represented adorning the tragic muse. This sentiment, quite lost in the passage of years, remains a tradition merely; but the symbol still survives as an appropriate adjunct to pictorial representation.

The change from the original serious intention to the more modern and picturesque appears by comparison with the Indian shaman here given. The Indian priest has put on the hide of the yellow bear in order to officiate in the scene of the death of his chief.[1] Upon this he has hung the emblematic hare. In this garb he approached the body, now growling, and then

deeds were the burden of the song. The traditional exploits of Hercules were themes of dramatic song. Barré, in Ainé Coll., and others.

[1] Witnessed by G. Catlin.

moving silently, or shaking the rattle held in his hand. Sometimes he brandished his spear, and again he mimicked the step of the animal whose skin he wore. So the Indian priest performed a complete drama, singly and alone.

Indian shaman in mask.

The chant heard along the Alaskan coasts or on the plains of the Atlantic or Pacific in those early days when the Red Man alone dwelt in the land, probably consisted, as now, of a few words, and those many times reiterated. Initiatory to the later choral song, which was the product of gradual growth, it, like that, was deemed of no less importance than other parts of the ceremonial.[1] There were pauses marked[2] with a sacred sign, which may have a similar meaning to the remarkable explanation of his methods in worship by an Indian priest: —

"Everything as it moves, now and then, here and there, stops. The bird as it flies stops in one place to make its nest, and in another to rest in its flight. A man when he goes forth stops where he will. The sun, which is so bright and beautiful, is one place where the Spirit has stopped. The moon, the stars, the winds, he has been with. The trees,

[1] J. G. Swan mentions the paramount importance of the chant.

[2] Dr. James's Appendix to Tanner's Hist.

the animals, are all where he has stopped; and the Indian thinks of these places, and sends his appeals there to reach the place where the god has stopped, and win help and blessing."[1]

Imitators of and suppliants to the gods, the appeal governed the gesture, the measure of the dance, and the form of the chant. If for game and winter's store, masked in array of the beast of the hunt, all action, all gesture was an imitation; step and song had its measure governed by the tap of the drum.

The dress of the Alaskan men in the December festival was of reindeer-skin, the breeches confined to the waist by a belt, on which was hung the tail of a wolverine, the fur of which animal was used to trim the gloves. Their boots were ornamented with fur and marten tails; on the head was arranged a fillet of deer-skin ornamented with eagle feathers, these falling upon the shoulders behind.

The women wore garments made of the translucent integument of the seal. Made to fit the limbs perfectly were garments of the Siberian reindeer, embroidered and decorated with strips of wolf-skin. The hair was plaited at the side with care, and strips of white wolf-skin and strings of beads interlaced with the braids. On the neck and shoulders were arranged pendants of beads; their hands were gloved with reindeer, and very neatly fringed with wolf-skin. In each hand they held a long eagle feather to the edges of which was attached swan's down.

As the time arrived for the dance, eight men appeared from a subterranean passage. They took their

[1] Interpretation given to Miss Alice Fletcher by an Indian priest.

places with six women opposite. An old man tapped his drum and led in the chorus.

The opening chant was slow and measured. Perfect time was kept to the rhythm and drum-tap. All movement was modest and pleasing, the gracefulness of the women particularly attractive, the slowly waving feathers and the gentle undulations giving a charming effect. The songs were descriptive of hunting a deer, a bear, or a fox, or of other pursuits. Words were sometimes interpolated to welcome their visitors, but all in careful rhythm.[1]

Indian buffalo-dance.

The buffalo-dance which is here illustrated was a pantomime dance in mask. The traits of the buffalo are characterized; and finally the tired actor ends in being slain with blunt arrows, when he is carried from the ring, where the show of skinning and cutting up the body is carefully performed.

[1] See Alaska and its Resources, William H. Dall, pp. 95–149, 198, 222.

Similar form is carried out in the bear-dance; all is mimicry and seeming medley, but all is borne out with nice discrimination of action and order. Songs, as in

Indian bear-dance.

the case of the buffalo-dance, are composed of mystic words, the meaning of which is unknown to any except the priesthood.

These ceremonials are universal, the Indians of the Northwest consuming their leisure in these practices. The especial meaning of the rite appears to be characterized by the mask, which is a figure of the god to whom the ceremony is consecrated. The effect of this mimicry is to train both eye and ear to nice precision of observation, — a positive aid to those artistic labors in which traits of animal life were depicted.

The rites of the Duckwala order are dedicated to that sacred bird, the Thukloot, — the supernatural being whose winged shape is believed to flit before the sun; whose pinions are the darkness; and who riding before the wind with vibrating wings produces the sound of

thunder. The Duckwala ceremony depends upon mimicry for its scenes. In some parts of the drama, the performers, who are males, and whose masks resemble the heads of owls, wolves, and bears, crouched down with their arms about their knees and, with blankets fastened to the neck and flapping at their shoulders, hop around the fire in a circle. These performers give place to women in large numbers, consisting of a party of thirty or more, who with faces painted black and heads covered with down, a girdle confining their blankets closely to the waist, whirl in a circle, singing in the untutored cadence of the wild woman's voice. In another scene, two boys painted white, with white bands upon their heads, together with other youths wearing masks resembling birds' beaks, and tufts of feathers in their hair, walked slowly by the water, lifting or drooping their heads in the manner of cranes.

In the final act, upon the roof of one of the houses appeared a young girl wearing a mask representing the head of a bird, which was surrounded by a top-knot of cedar-bark dyed red and stuck full of the tail feathers of the eagle. Over her shoulders she wore a red blanket covered with a profusion of white buttons, brass thimbles, and blue beads; the hair hung down her back covered with white down. The upper part of the face was painted black and the lower red. Another girl with a similar headdress was naked except a skirt about her hips. Her arms and legs had rings of blue beads, and she wore bracelets of brass wire around her wrists; the face was painted like the other. A smaller girl had a black mask to resemble the Ha-hek-to-ak (lightning).[1] The masks did not cover the face but

[1] The fact that black is here associated with lightning is in har-

were worn on the head and projected like a pair of horns over the brows.

This girl's face was also painted black and red. From her ears hung large ornaments made of the *Hakwa*, or *dentalium*, and blue and red beads. Around her neck was an immense necklace of blue beads. Her skirt was covered with strings of beads, giving her quite a picturesque appearance. A little boy with a black mask and head-band of red bark, the ends of which hung down over his shoulders, and eagle feathers in a top-knot, was the remaining and last performer. These all performed in stately and slow manner, occasionally spreading out their wings to represent flying, and uttering a sound to imitate thunder, but which resembled, according to the testimony of the witness, the noise made by the night-hawk when swooping for its prey; the spectators meanwhile beating drums, pounding the roof with sticks, and rattling with shells. This representation lasted an half hour; when all again went into the lodge to witness the distribution of presents and the grand finale. The company being arranged, the performers at one end of the lodge, and the women, children, and spectators at the other, they commenced by putting out the fires and removing the brands and cinders. A quantity of feathers[1] were strewn over the ground-floor to the lodge, and a dance and song commenced, every one joining in the latter, each seeming to try to make as much noise as possible. A large box, suspended by a rope from the roof, served as a bass-

mony with the meaning of the black earth; lightning is the fertile fire. See preceding chapters on symbolic embellishments, etc.

[1] Early Spanish Chronicles describe a festival held in Peru, when the whole city was decorated with plumage. The Inca's dwelling, particularly, was covered with gay feathers of beautiful birds.

drum, and other drums were improvised from the domestic furniture of the house.

A pause in this deafening uproar made only the succeeding din more deafening. At a signal the feathers on the floor were attacked and beaten until the air was filled with these objects. This performance was succeeded by a dance, and afterward presents were distributed. The ceremonials at length ended with a feast.[1]

The messenger who bore a feather was a personage of sanctity. By the Navajo Indian, his mission was believed to be under the direct patronage of the gods.

If the bird, so the plumage of the bird likewise should be revered; and in Egypt, so high a place did this talisman occupy, it was the badge of the goddess of truth.[2]

The shamanic mask, symbolical of the eagle or thunder-bird of wide-spread myth, is a thin and light carving of cedar trimmed with swan-skin having the down attached,[3] and painted with the emblematic colors of red and black, — the eyebrows and bill are black, the caruncle over the back of the bill and the tongue within it are red. White down is used in magical rites by various Indian cults; when associated with red color, it becomes representative of living things.[4] Placed about the shamanic mask it may more fully express the symbol of the mask, for down itself is suggestive of aerial manifestation, of bird and of light pervading the air.

[1] See Indians of Cape Flattery, J. G. Swan. Cont. of Knowledge. Ceremonial of Innuit Indians.

[2] The feather is an important hieroglyphic in Egyptian writing.

[3] See Description of Haida and Thlinkit Masks, W. H. Dall.

[4] See Miss Fletcher's White Buffalo Festival.

The eagle is portrayed in Egyptian sculpture and also upon the tomb at Thebes of Seti Mienptah;[1] swan's down is represented as bordering an ox-hide which is worn by a figure whose head is ornamented by an aigrette of plumes.

It was the principal point in dance ceremonial, among the Innuit, to make as many different motions with the body and arms as possible, always keeping time with the chorus, whose accuracy was aided by the beat of the tambourine. In the November dance they form a hollow square, when a peculiar chant is begun by one of the old men, in which others join. The dancers then turn to the north, chanting as they move. In their hands is a plate of food, which at this moment is raised; carrying it above their heads, they emit a hissing cry, repeated several times. Now they turn to the east, raise the plate, and again repeat the hissing call; then they turn to the south; and, never varying the performance, they turn to the west, the last cardinal point, and all is done. The food is afterward consumed, and the dancers bathe and join in a final chorus.

The action of raising the plate in this ceremony will recall the figure of Horus in mask. This god appears to be likewise in the act of offering to the Unseen Ones.

The figure justly appeals to the imagination kindling the sentiment of worship; so the celebrated Praying

[1] See Lepsius, Denk. ii. pl. 2. Seti Mienptah, B. C. 1396–1366. These sculptures also contain the hieroglyphic sign of a beaver (a *northern* animal).

In the Wakan Feast, observed by the Santee Sioux, the ceremonial of the Four Winds, down and the eagle feathers adorn the sacred deer-skin robes.

Boy in the Royal Museum at Berlin expresses adoring praise; so also the kneeling Chinese devotee, in the open, with the sky alone above, naught else physically visible as his object of adoration. Aspiration kindles in the soul its altar fires, whose flames spring up and glow by the inherent law of their immortal substance.

Human figure in mask, representing Horus offering a libation. (Louvre.)

There is an uncommon grace in the human form when so standing with the palms of the hands forward, and the face uplifted; it is a movement of abnegation and appeal, and withal of unsurpassed dignity. Upon such movements of line and supple contours etched against the sky, the sculptors must have early depended for guidance.

Dances in Greece were of frequent performance, and her artists thus found a perpetual training-school. What was done in Hellas may not be done now. The human form has its suggested meaning in modern art, but the face is the grand interpreter, in its little round there is the epitome of the ideal.[1]

In the Thlinkit festival to the dead, there is a eulogy of the deceased, whose exploits are chanted and at the same time represented. If his shooting of deer is extolled, the men imitate the motions of approaching deer,

[1] The Chinese depended upon the state of the starry heavens to determine the time of their Fêtes (see M. de Groot). The Indian of the northwest coast speaks of the dance ceremony as "something that comes from above."

of shooting, pursuing, and finally taking off the skin. In this ceremony an underground passage is entered and the performers appear thence carrying food. Among the women all is graceful movement and accurate time.

The dance accompanying Indian masked ceremonials is directed by the tambourine, — a kind of parchment drum struck with a long wand. Between the intervals of dancing the sound of the instrument is accompanied by some person who sings a few words alternately with a uniform chorus, — such might be the origin of the Greek strophe and antistrophe, which are thought to represent the two movements of the universe from east to west, and west to east, the choir performing their dances around the altar of their gods from right to left and left to right.

Great solemnity is observed in the sacred dance rite, when prompted by a vision. Thus in the case of the Ogalalla Sioux who dreams of an elk, sacred animal of the Elk Society. By the instance of this dream a tent is placed with an opening to the east, and decorated at the top with four bands of blue, while across the entrance is delineated an elk in red paint, so arranged that the visitors shall pass through its body. Within the tent is the *u-ma-ne,* mentioned in relation to the sacred rectangle and the color black in previous chapters. This *u-ma-ne* is carefully arranged, the sods removed, exposing the earth in which is believed to reside "unappropriated life." On this square of earth are four lines of the cross; these represent the winds, standing toward the earth. In the course of the rite, sweet-grass was laid on a square of earth and a mirror, on which, with fine black earth, was delineated by transverse bars

the cardinal points.[1] Beside these objects were the sacred dish containing water and medicinal leaves. Two pipes used in the ceremonial were given place beside the *u-ma-ne,* their stems directed to the east. In the line of entrance was set the "prayer-pole," fringed with fluttering objects, attractions to the gods. These were supplications to the "Beings" supposed to hover about the neighborhood. A little within the entrance, to the right, were seated four young women dressed in green, the color supposed to be of feminine characteristics. These maidens were assistants in the choral songs. In visions there are four colors, states the Ogalalla priest; and one of these must be seen by the neophyte of the ceremonial, and afterward strictly copied in personal adornment preparatory for the performance of his vision. These colors are termed clouds, — the white, the red, yellow, or blue cloud.[2] When painting himself the actor sang a chant; so also when he and his associates assumed the masks.

The masks of this festival were imitations of the head of an elk. They were constructed by bending a branch of willow to form a framework, with a straight bar placed across the top of the head and two side pieces passing down by the ears, which were fastened down by withes, and these encircled both forehead and neck. Fastened to the side pieces were ingenious imitations of antlers, shaped from boughs and covered with bands

[1] The hieroglyphic sign of Khem, Egyptian god, who presides over vegetation and is sometimes represented sowing seeds, is a cross upon a circle (a sign of solar and lunar action upon the earth through the winds).

[2] When an altar was consecrated by the Greeks, the women taking part in the ceremony were arrayed in diverse colors. (Archaeologio Graeca, John D. Potter.)

of cloth, the antlers alone projecting from apertures for the purpose, thus enclosing the head of the actor. Various decorations were painted upon the cloth. Nearly all had some decoration which would reflect the light. One had a single circular piece of looking-glass upon the forehead; another was arranged with a glass to represent the eyes, — all of which were symbols of light. Certain adornments were expressive of especial appeal, as in the case where was painted on the back of one of the performers a blue circle, in the centre of which, and through the cuticle to retain it, was thrust a splinter of wood on which dangled an eagle's feather, fastened by winding a loop of sinew cord describing the figure 8, — so making a sign of appeal that any wound that he might receive should not bring death.[1]

These preparatory ceremonials finished, the sacred pipes were handed to two of the four singers, — the young women in green, — and followed by the other two, they passed out of the tent, and with a slow step moved up the valley of the bivouac toward the north, the two with the pipes preceding and holding the stem forward and upward. Soon the men emerged one by one, each assuming attitudes of caution, as the elk might step forth from cover and look about him. They kept at a distance from the girls bearing the pipes, and as they passed onward they changed their postures; now they would leap, then they crouched, and again they trampled the turf, then they glide

[1] The circle represented the four winds, the splint the wound, the eagle feather the honorable nature of the wound. The winds are the baneful influences. (According to Miss Fletcher, witness of the rite.)

An arrow piercing the skin writes the name of the goddess *Sate* in Egyptian hieroglyphic; as the word "Sate" signifies arrow and sunbeam. (Gal. Antiq., B. M., Descrip. by S. Birch.)

noiselessly along. Some of the actors carried hoops containing a square from which depended a fringe of rattling hoofs. The neophyte held a hoop on which a mirror was fastened with four cords, and from which he caught and cast about a reflection of the sun. This strange company — the maidens in the distance with shining braids of black hair — advanced, doubled their track, and so made their slow way along a wooded creek. Through all movement was retained the ritual step peculiar to these ceremonials, and differing from those of the regular dance, in which the postures and placing of the feet are more arbitrary perhaps, as they are concerned with the figure described, while in this rite the spirited action was untrammelled. Each actor retained a perfect silence; the young girls looked not back, — the intentness of each performer showing the seriousness of the drama. Turning and returning on their steps, at length they approached and re-entered the tent, when the pipes were replaced beside the *u-ma-ne*. The maskers entered one at a time, followed by the novitiate, who acted to the end as an elk returning to a place of quiet in safety, and took his place in the midst of the fraternity in silence. A pause then ensued, when all quietly unmasked.[1]

In these ceremonials belonging to the remote traditions of the Indian tribes of America, all is of the nature of a religious rite, as were the theatrical representations of the Greeks. Religious belief is at the foundation of drama. Religion, in the sense of the law of things, — dominating spirit in substance, sovereign soul in matter, — divinity in all objects animate or inanimate, dictated every scene and induced all paraphernalia.

[1] See On the Ogalalla Sioux, Miss Alice Fletcher.

To become *en rapport* with the gods was the aim of the ancient actor. The pious intent was not unlike the assumption of later date, when the priest speaks in the person of his god. When men learned to construct their temples, arrangements were made that, invisible, they could become the voice of the oracle, could climb into the idol and give it speech, — a kind of fraud, but possibly committed with some serious piety of intent; for it is in traditional following of the primeval masked ceremonial in which the actor speaks at the dictate of that god whose insignia he assumes. That some deity inspires the prophet, — that the utterances of the devotee are the very words of deity, — follows in these primeval channels of tradition. Impersonation of the divine, having its rise in the aspirations of our race, remained long after the Christian era. As early as the time of Justinian and Theodora, history betrays the fact of the continuance of ceremonials whose object was to represent the prophets and saints, Christ and his apostles. The Greek Fathers complain that the people of Constantinople and elsewhere "hear a comedian with much more pleasure than a preacher of the apostle."[1] Such was the love of dramatization, customary adjunct to prior forms of religion. Nor did the Church frown on these spectacles; indeed, they were performed by members of their own order. In Italy, in 1298, on the Feast of Pentecost and the two following holidays, the representation of the so-called "Play of Christ" was given, in which the "Passion," resurrection, judgment, and the mission of the Holy Ghost was performed by the clergy of Civita Vecchia. In 1304, the chapter of Civita Vecchia exhibited a play

[1] Saint Chrysostom.

of the creation of our "first parents," the annunciation of the Virgin Mary, the birth of Christ, and other passages of Sacred Scripture.

These "Miracle Plays," so called, did not cease in Italy until 1660.[1]

The "Mysteries"[2] of the Old and New Testaments were represented in 1424, at Paris, by youths disguised and placed against a wall, and who were instructed neither to move nor speak, but to stand in statuesque repose.

As late as the year 1384, in the village of Aunay, on the Sunday of the feast of Saint John there was performed a play called the "Miracle of Theophilus;" and in 1384 some citizens of St. Maur caused to be represented the "Passion of Christ." These "Mysteries" were enacted chiefly by the religious communities.

At the famous "Feast of Asses," instituted in commemoration of the flight of Mary and Joseph with Jesus into Egypt, the clergy on Christmas Day walked in procession, wearing habiliments representing Joseph and Mary. The prophets were also represented by the same body of men, — Moses represented in an *alb* and *cope*, with a long beard and rod; David wearing a green vestment; Balaam provided with immense spurs to thrust the sides of a wooden ass which the prophet bestrode, and which was supplied with a voice by immuring a speaker inside. There were in the procession six Jews and six Gentiles.

Without fear of anachronism the poet Virgil[3] was

[1] See Riccoboni Chron., Foronjul ad Monum. Aquilig., col. i.

[2] All dramatic pieces at this period were called "Mysteries." See Wharton, Hist. Eng. Poetry. J. de Paris, p. 101. Sauval Ant. de Paris, ii. 101.

[3] The reason for the selection of Virgil is the same probably that

introduced as a Gentile prophet and translator of the Sibylline oracles. Chanting verses and speaking in character concerning the nativity and kingdom of Christ, the procession moved through the body of the church to the choir.

This performance was early suppressed, however. In 1384, Charles VII. of France ordered the masters in theology at Paris to forbid the ministers of the collegiate churches to celebrate at Christmas what he was pleased to term the Feast of Fools, — "when," he said, "the clergy danced in mask and antic dress, and exhibited *plusieurs mocqueries, spectacles publics, de leur corps deguisements, farces, rigmereis*, with various enormities shocking to decency."[1]

The Festival of the Boy-Bishop was a performance partaking of the flavor of a travesty. In all the collegiate churches of both France and England, on Saint Nicholas Day, one of the children of the choir was completely apparelled in the episcopal vestments, with a mitre and crosier, and bore the title and state of bishops, requiring canonical obedience from his fellows who represented the priests.

Shows of miracles were not omitted, "with farces and sports not compatible with decorum," state the chronicles of early date. The description of these Mystery Plays of both France and England, and Italy as well, indicated a literal reference to Biblical authority in vestment and scene, giving to the exhibitions a certain sanctity still held in the Ober-Ammergau of the present period. The earlier drama, indeed, was composed

suggested to Dante to choose that poet to guide him in the Inferno. He was believed to have predicted the coming of Christ in his Pollio.

[1] Masten, Anecd., tom. i. col. 1804.

of holy plays, or representations of miracles wrought by confessors, and of the suffering of martyrs.[1] These plays were performed in or about the church, and some of the scenes were represented with song, — *cum cantu et organes*, — "and the more lyvely thereby to exhibit to the Eye the hole Action of the Resurrection, the Priests garnished out certain small Puppets, representinge the Parsons of Christe, the Watchman, *Marie*, and others; amongst the which, one bare the Parte of a wakinge Watcheman, who (esiinge *Christe* to arise) make a continual Noyce, like to the Sound that is caused by the Meeting of two Styckes, and was called Jack Snacker of Wytney."[2]

The growth of a sentiment of propriety and a stricter reverence arrived with the Reformation, resulting in efforts to discountenance these "holy" exhibitions. Bishops issued proclamations to the clergy of their respective dioceses prohibiting their representations. Puritanical pamphlets with such titles as, "The (second and) third Blast of Retrait from Plaias," were issued. Amid these fulminations the religious drama lost repute, and so far as ecclesiastical performances, ceased. But this did not occur, however, before there had been introduced those allegorical plays known by the name of "Moralities," in which the *dramatis personæ* were termed Charity, Sin, Death, Hope, Faith, etc., wherein dramatic art essayed to portray distinctive attributes by

[1] See two of the oldest miracle plays in the English language: the "Harrowing of Hell," edited from Harl. MS. 2253, by Mr. Halliwell, 1840; and the "Incredulity of Saint Thomas," exhibited by the Scriveners' Guild at York, printed in Croft's Excerpts Antiqua, 1797.

See William Fitz-Stephen's Description of London, 1240.

Stow's Survey of London, etc.

[2] Lambarde's Topographical Dictionary, 1570.

impersonations, and through which there was begun a delineation of character that at length culminated in a connected story, whence arose the tragedy and comedy of the modern stage.

In the "Moralities" — parent ancestor to the moral denouement of tragedy — color bore a conspicuous part, as, indeed, it had in the earlier "Mysteries."

Early Christian art would naturally fall heir to color symbolism, as it is noticeable in Jewish hieratic decorations. The mystic sense applied to various hues — red, blue, green, yellow, white, and black, and perhaps, indeed, the mixed tints of violet and gray — are of ancient and Hebraic authority. Red in the ruby signified divine love, the holy spirit, creative power, and heat, in Oriental scriptures. In Christian art, red and black were tabooed, and given over to Satan and all his evil band. The combination of red and white, on the contrary, symbolized the two heavenly qualities of love and wisdom. Blue kept its place in heavenly regions as an emblem of fidelity and truth. And green held its early sign of hope; yellow, fruitfulness; violet, passion and suffering; and gray, humility.

Early records of these religious plays ascribe the colors to sacred personages with a wisdom and acumen that remind one of the astuteness of the astrologer's formula. White is a sign of purity; it is suited, therefore, to the Virgin in representation of the Assumption, but it may be worn by rich men as a sign of humility; and its emblem is a diamond. Yellow is a sign of goodness, of God, and of fruitfulness of marriage. Saint Peter and Saint John should wear yellow; but also in dingy tone, it is the usual dress of Judas, — it has its wicked side, like the Egyptian scarabæus; it has the ill savor of the pagans.

The penitent Magdalene wears violet, but also the Madonna; and it is the color of the raiment of the Christ after crucifixion. Black belonged to Satan, and in the temptation the Christ wore black. The mystic symbolism in color perceived in descriptions of the tabernacles of the Jews obtained in Christian art, where all vestment and saintly raiment are painted with hieratic color.

The religious drama performed at a monastery in Thibet, mentioned by M. Schlagintweit,[1] bears the same *morale* intended by those of the early Christian churches. In this representation, the *dramatis personæ* are personifications of the principles of good and evil supposed to exist in the supernatural world, and believed to protect or to tempt mankind. The divinities who defend from evil machinations, the dragsheds, are distinguished, as are the other actors, by their masks; they are large, and calculated to excite terror, the rear of the head covered by a triangular piece of cotton or silk. Another piece of silk, in the same form, hangs from the chin and falls upon the breast. Their opponents, the demons, are distinguished by the sombre color of the mask and its inferior size. Their vestments are stuffed out in order to resist the blows which fall thick and heavy upon them from the cudgels of the men, who, disguised in human masks, bear about their persons innumerable bludgeons of attack.

The drama is preceded by hymns, prayers, and loud blatant music, after which the actors come upon the scene; the dragshed, or good genii, occupying the centre, the men at the right, the demons at the left. At short intervals the men and the demons perform

[1] La Bouddhisme au Tibet, M. Emile de Schlagintweit.

light dances without intermingling. Finally one demon and a man advance. Then the spirit of evil essays by an artful speech to incite the man to violate some precepts of his religion. Another demon comes forward and aids his comrade in the discourse. The man at first resists their influence, standing firm to his principles; then step by step he grows less confident, becoming feebler as they advance in argument, and at length he is on the point of succumbing, when his brothers come forward and seek to support him, advising him not to listen to the evil counsel. He is closely pressed by the two, first by the demons on one hand, and the men on the other, representing good. At length, after long vacillation, he determines for the good. Then all the men render adoration to the dragshed, the good genii, giving them thanks for power of resistance, although visibly they had taken no part in the affair. They then supplicate punishment for the wicked spirits, and the dragshed are only too eager to gratify them.

Their chief, who is distinguished from the others by a yellow mask of extreme grandeur, which is denominated Gonyan Serpo, or the "borrowed yellow head," advances with his suite of powerful satellites, twelve in number, among whom was seen the female divinity Lhamo, in a long brown mask and a queue of horsehair, also Tsang-pa, — both redoubtable powers against evil. Many of the actors wore red masks adorned with three eyes, — the eyes of wisdom, — who were called the powerful deities; another group had green masks and high conical caps in white cotton, on which the three eyes were imprinted. These were followed by a crowd of lesser deities, who hurled their weapons right and

left; nor were the men wanting in valor, who used their bludgeons without mercy upon the resisting demons. At length, pushed into holes, into houses, and in all places of cover, the demons cease to do battle. They succumb by flight. Now the victors chant again the praises of the dragshed, recount the battle, and proclaim their victory.

This drama, although of a moral sobriety, is not without its comedy, for the mask in certain position deprives the actor of his sight, when he is likely to tumble his length upon the stage. Such a mishap occurring to a dragshed, — the all-powerful god! — a demon raises him, and waiting for his recovery is saluted by a blow.

A religious drama represented at Arrakan[1] is yet more primitive, the arrangement being without a platform. Lines are traced on the earth in a large space into which are introduced the dancers. These lines are typical of the different spheres of the genii, the last of which represents Buddha. One of the dancers advances to the first limit, when he is told to what genii that line appertains; he then defies the demon, calling him by name with epithets most insulting. He boasts that he will break down the boundaries of the infernal adversary. He passes then the limits in triumph, and so goes forward from line to line with similar denunciations and air of triumph, until at length he arrives upon the territory of Buddha. Here he makes the same announcement, "He will break the lines of the great Being himself." He characterizes those priests "with heads of wool" who bear the cup of alms from door to door, as "vulgar mendicants," but

[1] See Hardy's Eastern Monarchism.

in a moment as he passes the limits, he falls as one dead. The spectators, believing him punished for the blasphemies that he has pronounced, applaud the power which thus shows itself superior to that of all other genii.

In all dramatization music has borne an especial part, either by way of simple tap of drum, as among the Red Men, or by striking the cythara, as among the Greeks, or finally with the growth of power of expression and the development of inventive faculties, it became the grand adjunct, as in the modern opera of Europe.

And this development is not limited entirely to European civilization, there should be mentioned the Oriental access to dramatic performance in the numerous crude methods used by the Chinese to broaden effect by way of varied sounds. This is particularly observable in the remarkable Opera-Mâudgâlyâyana,[1] performed at the period of sacrifice to the dead, which occurs on the seventh month of the Chinese year. For this play a stage is erected in the neighborhood of the house where the Buddhist priests are occupied in saying mass for the dead. The story of Mâudgâlyâyana is as follows:—

There existed at one time a woman who was renowned for her saintly abstinence from eating animal food. Her parents before her had also abstained from this sin, but her rectitude in this matter arose to sanctity. She refused to touch the smallest particle of the most delicate viand. At length she fell ill, and her son, thinking to preserve her, put a particle of meat in her habitual food, concealing it dexterously so that she

[1] Les Fêtes Annuellement Célèbres, à Emoui, J. J. M. de Groot.

ate it without observation. An old slave discovered the fraud and mentions it. The mother learns of it, and terrified at the probable result of such impiety, she asserts that not a morsel of meat has passed her lips. She adjures all the gods and goddesses that such is the fact, when a horrible scene ensues. A legion of gods and goddesses suddenly appear upon the stage at that moment when she loudly adds, "If I have eaten of the body of an animal, I summon all the gods and goddesses to thrust me into hell!" And at once blood spouts from her mouth and flows in a stream from her eyes and nose; demons pounce upon her and appear to take her soul, as she sinks expiring upon the earth. Mâudgâlyâyana is inconsolable. He believes his mother to be in terrible torment in hell. He performs severe rites of expiation. One night she appears in his dreams, bearing upon her person marks of the extremest misery. He perceives demons arresting her as she seeks to approach the table of offering that he has prepared for her, — the burned silver paper and vestments. She seeks the meats of his offering, burned in consecrated fire; wicked demons hold her back. At length she approaches his couch, and lamenting she tells him her misery and supplicates him to deliver her from hell. He awakes and the phantom is gone; but his grief knew no means of comfort. All that could be done in this existence as expiation was accomplished. He resolves to poison himself, so to precipitate himself into hell and thus join his unhappy mother. Then appears on the stage, scene after scene in the infernal regions in which Mâudgâlyâyana appears praying to see his beloved mother. At length he discovers her. She is in the hands of her tormentors, who are plunging her into

boiling oil. He pleads to be allowed to take her place, which is promised for only a limited space of time.

Finally Mâudgâlyâyana appeals to Sakyamouni in person, who teaches by what means he shall rescue his mother. He returns to earth where he performs the prescribed Buddhic rites which are intended for the purpose of delivering souls from Hades. The hero is represented in ecstasy at last, for his mother has been sought by a messenger from Nirvana to conduct her to the land of happiness.

This Oriental "Morality" is calculated to teach piety toward the parents, and the all-sufficiency of Buddhic ceremony. But the solemnity of the tragic story of this singular opera is sometimes relieved by a farce. Mâudgâlyâyana appears followed by a dog and an ape. It is made to appear that these two, touched by the hero's consideration have become his apostles; they follow him like a shadow in all his tragic movements.

Surely that religion which continues to exist when mockery is introduced in the midst of sacrifices to the souls of the dead, has strong basis in the mental habitudes and necessities of its believers, but the veil which has grown more and more opaque in the Occident between the life here and hereafter was of the most transparent character to the actors of these dramas. The word death was interchangeable with that of transition. That the so-called dead immingled in the feasts of the living has been a belief common among the oldest civilizations; that they should enjoy their sports and farces would be a rational conclusion.

The solemn drama was distinguished by its appeal to the protection of the gods, and the ceremony seems to be an imitation of the personality and habits of the several deities to whom the appeal was directed.

I am inclined to believe that many of these ceremonies were performed at the dictate of astrologers, and the movements of the dancers were imitations of the changes in the solar world, and the colors used in performance of the rite were those ascribable to the planets: as for instance the color black, which has been often mentioned in relation to the rites of the Indian, is ascribed to Saturn, who rules over the products of the earth; green among the Sioux is ascribed to women, it is the color ascribed to Venus; red is the war color, it is ascribed to Mars; purple is given to Jupiter, it is the color of royalty.[1]

[1] See colors applied in Chaldean Astronomy, p. 29. The regulation of the application of color is ascribable to the priest, who in the Orient was also an astrologer.

Sale of mask. An ancient Roman sculpture.

Pompeian mural decoration.

CHAPTER XI.

From the grave purport of the aboriginal mask to the time of Grecian comedy there is many a transition in changed formula and heterodox escapade.

It was measurably due to Aristophanes that the mask became part of the paraphernalia of comedy. His drama of the "Birds" is a mocking travesty upon those elder ceremonials wherein animals' heads were used as masks. It was Aristophanes who brought upon the Greek stage a chorus in masks depicting wasps, frogs, and other animals, which gave occasion to the satirical question of Peisthtairos, addressed to Epops: Where, tell me, are your feathers? (alluding to his bird head and featherless body) to which was replied: It is moulting season.

When such travesty was introduced, then the buffoon superseded the grotesque, the conventional respect for ancient custom was quickly undermined, and all religious feeling also was at risk. Out of this downfall of an earnest worship came that rout of mimic performance of which the modern Punch and Judy are in common following.

In the representation here given the intention of lawless ridicule is apparent. The usual liberties with the nose are taken by the painter, when wishing to turn to drollery the human face; tiptilted, it contradicts by a naïve assertiveness the earnest regard and important lip.

Hellenic vase decoration.

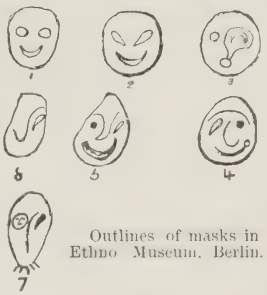
The *auletes*, playing on the double flutes, by his slender inconsequence emphasizes the heavy mass of his followers.

This vase painting belongs to the period of elder Grecian comedy; so also the second illustration presented here, in which the actors, clothed in motley of bird-wings and top-knot, skip about among pendent vines in barbaric fashion; while the colors of these vases, as well as the scenes depicted, argue their antiquity, being red with black figures.[1]

Hellenic vase decoration.

[1] Probable period, 7th century before our era.

It was the Greek poet who reported the inextinguishable laughter of the gods, and this gay spirit, born of the Hellenic bards, shattered the grave rigidity of Dorian ceremonial. The sense of humor possibly had earlier birth in the grimacing masks whose twisted mouths are rife with frolicking pleasantry, — the boorish fun of the barbarian. Yet these are exceptions to the traditionary form, and by some careful experience in symbolism there may be found even in the mask supposed to be comic, a serious intent. Among the seven examples of Indian masks here given in outline, there are two whose intention perhaps is not hilarious but hieratic; those two represent the figures of the sun and moon, — the third and last of the group. In the first instance the crescent is attached to the circular orifice intended to represent the mouth, and takes the place of the left eye. In the second, a circle, probably the solar disk, occupies the place of the right eye, each in their traditional places and suggesting the Sacred Eyes of Indian and Egyptian mythology. The mask with a round eye is formed like the head of a brute, which the downward pointing of the left eye further implies. This latter characteristic is observable in a mask figured by Ficoroni, who relates that such were the masks used by the gay youths of Greece when on a midnight masquerade they called upon Socrates, endeavoring to frighten, but without success, the wise old seer.



Outlines of masks in Ethno Museum, Berlin.

The Indian mask (No. 7) is curiously like the

Mask of the Bocca della Verita.

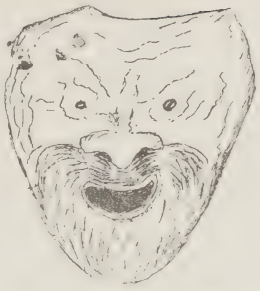
ancient *Bocca della Verita*,[1] where the downward pointed eye is companioned by the round orb.

The oblique eye is a characteristic of some species of beasts, and representations of this trait follow in the course of a conventionalized immingling of the human and brute characteristics. These strenuous suggestions of beastly aptitudes in human nature are imitated in the mask of the Satyr, youthful productions of Michael Angelo.

Mask of a satyr. Michael Angelo.

A comparison of the young artist's work with the ancient Italian, as here represented, illustrates the remarkable skill by which in his first

[1] Bocca della verita, — a marble disk five feet in diameter, the head of Ocean in *alto-rilievo* in the centre; used to frighten children who were inclined to untruthfulness. The mask is associated with Roman legend; a tradition is extant of its use by the Roman warriors in taking oath. Original at the Church of S. Maria in Cosmedia.

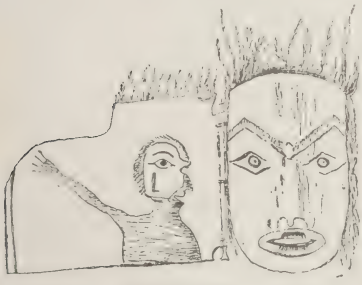


An ancient Italian mask.

essays Michael Angelo delineated the play of muscle, sheathed and hidden beneath the mobile flesh. Each mask is typical of a progressive step in art; both also represent the oblique eye.

In the earlier use of such characterizations there was an earnest, even a religious, principle involved. A combination of the traits of the sacred totem animal with those of the human were not facetious expressions of humor, — travesties on the assumed dignity of an higher animal. A distinction between which and the lower, so called, had not been clearly apprehended, as it lies in the moral and æsthetic domain of life.

To awe the beholder being an especial ambition of the Indian masquerader, his mask was sometimes constructed to give a surprise.[1] Two wooden wings in the present example are held together by a string, that loosened, betrays the interior at some turn of the dance.



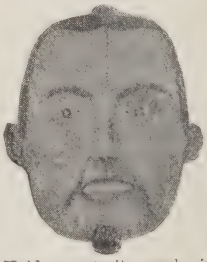
Surprise mask.

To add to the action, objects were attached to the head and person, — signs of freedom of movement, of fluttering pinions, change, or swiftness. Movement, the mysterious transitions of Nature, light and dark, the

[1] Surprise mask. Collected by Mr. Swan at Nutka, Vancouver Island. Colors, red and black.

unexplained show of color, were all subjects of imitation, the odd and queer emulously sought, as may be inferred by a finger-ring used by an Innuit woman in the dance ceremonial.[1] In this representation the crescent occupies the usual place on the left side of the face, and wheels with the wheeling orifice of the eye and curving nostril, producing the effect of circling motion. Is it an expression of the spinning circle of the dance, or the wheeling changes of the planet represented in the design?

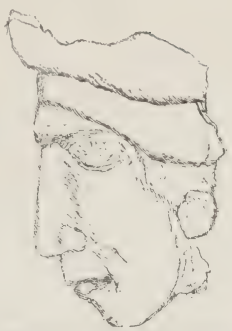
The skill of the Eskimo in wood-carving made him an adept in all finer amulet work, for which he is justly famous. His designs are sometimes conventional, and at other times accurate copies, as in the figures of animals. In these latter representations, however, he does not surpass the troglodyte of the caverns of La Madeleine. Animal drawing, of the most primitive cult, to the fine canvases of the modern Landseer and Rosa Bonheur, has never lacked illustrations of remarkable characterizations. Any considerable advance, therefore, in artistic aptitude can be assuredly gauged only by pictures of human models. In this the Northwestern



Haida portrait mask in wood.

[1] Finger mask. Worn on the forefinger by an Innuit Indian woman in the dance. Col. by Mr. Nelson for the U. S. N. M. on the Kaskakwin River, Alaska, U. S. A.

tribes are significantly without example of especial ability. A few modern masks disclose the progress[1] which is illustrated in a comparison with the workmanship of the Mexicans.



Mexican mask in terra-cotta.

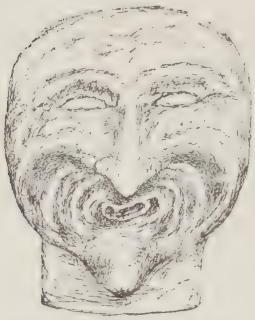
The comic masks offered on the following page in illustration are of especial interest. These masks appear to belong to a late period of Mexican art; the particular feature for which they are remarkable is also found in certain small images discovered on the ancient sites of Aztec cities. This feature, the wrinkled cheeks, is there carved with equal force and clearness of characterization. The purpose of these images is still unknown, but is conjectured to be votive and religious. If this supposition is correct, it is not impossible that the masks of the illustration were carved in satirical comment, and thus they mark the advent of impiety toward the ancient gods. Such is the common following in the series of progressive steps in civilization. Comedy somewhere enters and lays train for revolution of sentiment by its travesties.

I regard the wrinkled cheek of the most ancient specimens — those Teoyaniqui (Little Ones) found on ancient sites — a sign of artistic progress similar to that of the swollen muscles of the Assyrian gods. Facial delineation had become a study when these images were carved, shown first, as has been men-

[1] Haida mask in Alaskan cedar. Collected by J. G. Swan. See description, W. H. Dall, Masks, Labrets, etc. Also a Mexican terra-cotta mask, Ethno. Museum, Berlin.

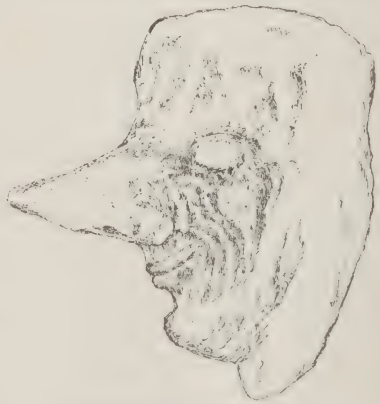
tioned, in the subtile commingling of animal and human traits, and secondly, by delineating the drawn muscles of smiling or grinning mouths, where expression seems first to have been observed.

Some further advance may be discerned in the three masks, for they depict different stages of life. The first here given is a face of weak senility, the second of declining maturity (not illustrated), and the third is a good portrait of the clown "who has seen his best days."



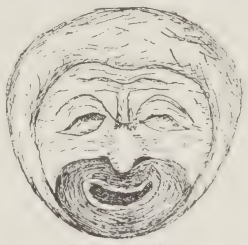
Mexican mask in terra-cotta.

In none of these cases has the artist omitted the conventional exaggeration adopted from time immemorial for the expression of the comic. In the first mask, particularly, the usual liberties are taken with the nasal appendage; it is monstrous, and at the same time is neither entirely beastly nor perfectly human. As a bit of drollery it vaguely recalls the serious face of the long-nosed god of the Codex Troano (Texcatlopoca), of which it might be a mockery. The mouth, however, is neither Aztec nor Peruvian; it is the mouth of a senile Spaniard, toothless and weak. The second example given



Mexican mask in terra-cotta.

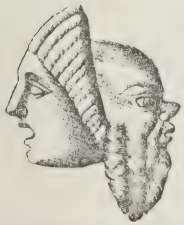
is distinguished for the convexities seen in the heads of remarkable individuality, and which the sculptor has strongly impressed along the surface of the brow.



Roman mask.

These masks should belong to a corresponding period of intellectual culture with the Roman mask here given as worn by an Italian actor.

The point to the comedian's jest is often its coarse personality. Exaggeration of individual trait, turning into ribald humor some characteristic power, is the means to which comedy resorts. This predicates a keen eye for individualization. The sculptor who represented Socrates and his uncomfortable helpmeet in double mask became by the nature of his subject a portrait-maker, notwithstanding, and also for the very reason of his exaggeration. He learned the individual traits of the faces of both, — the philosopher and the shrew. In the overtopping mask of Xanthippe the artist has not failed to portray the irresistible violence of feminine temper which seeks the last word; while the face of Socrates has the look of that petulant wisdom which originated the bright saying that, "the trials of man are grammar, poverty, and a wicked woman." The mask of Socrates, with full eye and large brain, presents the small knot-like features of a man of concentration of thought, — it is the bole of an oak. That of Xanthippe possesses, on the contrary, the splay lines of a person without



Xanthippe and Socrates.

consecutiveness, — all impulse and fierce pantheristic leaps to undesirable conclusions. Each character, by an intensity of individuality, became fit subject for comedy, whose exaggeration turns tragedy itself into an uproar of sacrilegious mirth.

The original purposes of the mask were religious and serious. Their object, like the earliest form of the drama, was the manifestation — the incarnation — of the gods. Rite and formula carefully guarded them; reverence for their indwelling "breath," animating both mask and wearer, preserved them. Not until a late period of advanced civilization in Europe were they deemed unfit for religious spectacle. In Thibet, where Buddhism with its meditative aspect toward the Unseen had raised metaphysical conjecture to rapt vision, the masked drama was held as a religious exercise.

But the destiny of all outward show, of all mere representation, — as, indeed, of all form, — is evanescent. While the mask figured the thought, the aspiration, the faith of man, it remained; failing this high office, it fell back as the sheaf from the grain. Comedy, rough-handed, comes forth with its ribald crowd, and turns its sickle on the growth of an epoch; and then at length the name of mask, bearing no longer the insignia of the gods, becomes synonymous with duplicity.

Bes, the barbaric god of Egypt, resembling the kindly Dragshed of Thibet by his uncomely limbs and horse's tail, his small hanging tongue, appears fit leader to the gay show of "animal gods," wherein Pasht drives the masculine "goose," and the jackal pipes in the rear.

With such mocking rout the religious panorama moves off the stage. Departing with the epochs of primitive civilizations, it gives place for other inventions of human aspiration.

Ceremonial procession of the gods. An Egyptian travesty.

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